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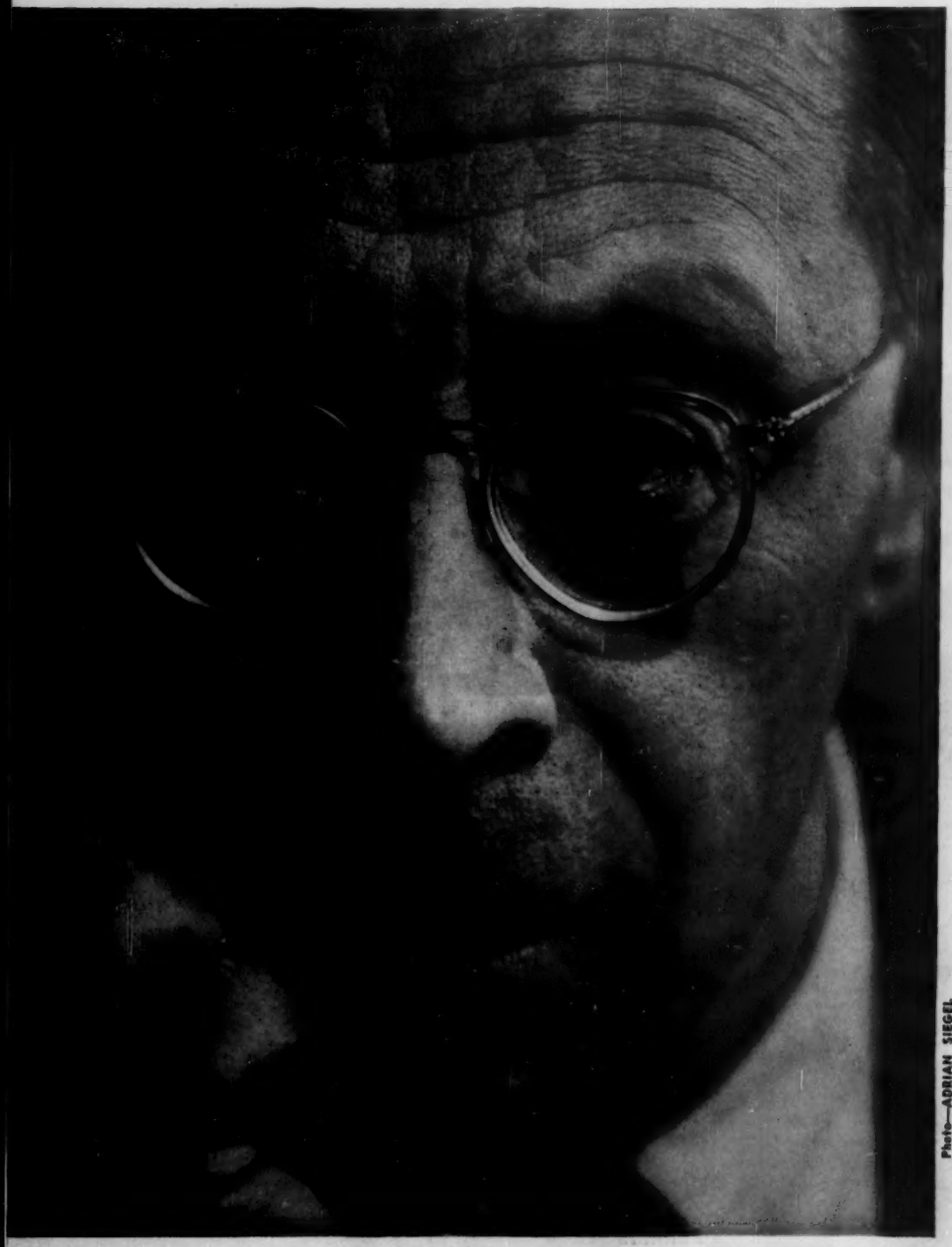

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BETWEEN NAGOYA AND TOKYO

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SERVICING THE ARTIST

The musical artist, however great his or her stature, needs to keep the reader informed of all the activities and other interesting things about the personality that so enchants the public. This is the function of newspapers and magazines, as well as the other media.

Sometimes the manager will have his press department carry out this important function. But, more and more, some of our managers have abdicated their sovereignty in this respect to publicists and personal representatives.

The set-up has become so cumbersome that, in some cases, musical artists have to retain (1) a management, (2) a publicist, and (3) a personal representative.

When artists are in such dire need of managers, it is ironic that at least five New York concert executives have left the field this season. What was the reason for their decision to withdraw from the immediate scene of their previous endeavors?

Perhaps there were economic factors in some degree responsible. It has been said that there are so many artistic attractions now available for the public's attention that the competition has become intense. There has, of course, always been healthy competition in the professional musical field. But the plethora of attractions today has been multiplied.

The greater the competition, the greater the need for using adroitly the musical magazine's advertising columns. The popular channels of the so-called "mass media," including the screen, radio, television and general magazines, do not always "hit the mark" where the disseminating of some particular artist or musical production is concerned. Our magazine, on the other hand, reaches the key people in the profession who are interested in presenting artists in their area and in sponsoring artistic activities there. We have reserved our presses for January 15th for our Directory Issue and we shall be taking advertising as late as possible.

MUSICAL COURIER, as in the past, is dedicated to the artistic and economic success of the musical artists, and as we enter our 80th year of uninterrupted publication, we pledge our best efforts to this end.

Lisa Roma Trompeter

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January, 1960
Seventy-ninth Year

Managers Find Inequities In Exchange Program

The annual convention of the National Association of Concert Managers was held at the Hotel Plaza, New York, on Dec. 15 to 17. On the opening day the members heard a variety of speakers, including Frederick T. Merrill, in charge of the cultural exchange program between East and West of the U. S. State Department. Mr. Merrill said that visiting Russian groups went to more American cities and remained longer than similar U. S. groups who visited the USSR.

It is difficult, he stated, to induce American groups and artists to make lengthy trips abroad because of their commitments in this country. Moreover, conditions of financial exchanges make it relatively expensive for Americans to undertake lengthy visits in the USSR. He said he hoped that the present exchange conditions could be liberalized between the U. S. and the USSR Governments, so that American performers would have a better advantage, and perhaps be able to appear more frequently on Russia's television.

Other members of the panel considering the exchange program included Sol Hurok, impresario; Ed Sullivan, who recently visited Russia; William Warfield, baritone, and Howard Taubman, music critic of the New York *Times*. The panel was presided over by Patrick Hayes, concert manager of Washington, D. C.

The second day's discussion on the general subject of artists' fees, was presided over by Archie N. Jones, of the University of Kansas City. Among the managers who spoke on the panel were: Gerard Semon, of NAC; Frederick Schang, of CAMI; Klaus Kolmar, of William Morris Agency; Walter Prude, of S. Hurok Artists; Herbert Barrett, of Herbert Barrett Concert Mgt., and Marks Levine, consultant.

On the third day, election of officers resulted in the following choices: president, Archie N. Jones, University of Kansas City; 1st vice-president, Thomas Iannaccone, Rochester, N. Y.; second vice-president, Jack Trevithick, Burlington, Vt.; two new board members (two elected each year) are Paul Johnston, Toronto, Can., and H. W. Jordan, Bloomington, Ind.

NFMC Moves Its N. Y. Headquarters to Chicago

■ The National Federation of Music Clubs will move its headquarters and offices from 445 West 23rd St., New York, to the Fine Arts Building, 410 So. Michigan Ave., Chicago 5, Ill., on Jan. 1 1960. This will be the new headquarters for the National Music Week organization, the editorial and publication offices of *Music Clubs Magazine* and *Junior Keynotes*, and all other activities formerly carried on at the New York address.

Heifetz Returns in UN Concert

Making his first appearance in New York in four years, Jascha Heifetz was a feted soloist with the Detroit Symphony Orchestra under Paul Paray in a special concert given at the UN Assembly Hall on Dec. 9, to mark the eleventh anniversary of Human Rights Day. In excellent musical form, the celebrated violinist played the Beethoven Concerto in the first public concert he has given in three years. The orchestra was also applauded in its performances of the March from Rimsky-Korsakoff's "Le Coq d'Or," two dances by the contemporary French composer Maurice Duruflé, and Robert Schumann's Fourth Symphony.

Graf to be Zurich Opera Director

Although Herbert Graf assumes his duties as general director of the Zurich Opera with the season of 1960-61, he will continue in an advisory capacity with the Metropolitan Opera, Rudolf Bing, general manager, has announced. Dr. Graf is being retained as advisor on the new opera house and on the Metropolitan's educational activities, which are expected to increase with its move to Lincoln Center for the Performing Arts, it was said.

Mr. Bing also expressed the hope that Dr. Graf would be available to stage other productions for the Metropolitan in the future. In his twenty-four year association with the Metropolitan he has directed such noteworthy productions as this season's opening night revival of "Il Trovatore", "Don Giovanni", "La Forza Del Destino", "The Magic Flute", "Tannhaeuser", the American premiere of Strauss' "Arabella", "Wozzeck", and the four operas of Wagner's "Ring of the Nibelung", among many others.

Dorati Resigns As Minneapolis Conductor

Antal Dorati has tendered his resignation as conductor of the Minneapolis Symphony Orchestra, a post he has held for the last 11 years. The resignation takes effect at the end of this season. Mr. Dorati stated that he would live in Rome and divide his time between several European cities where he has been invited to conduct concerts and operas. Charles S. Bellows, president of the Minnesota Orchestral Association, which sponsors the orchestra, stated on Dec. 15 that no successor to Mr. Dorati had yet been appointed.

College Concert Managers Hold Meeting in N. Y.

■ The second annual conference of the Association of Colleges and University Concert Managers was held at the Hotel Plaza, New York City, Dec. 17 through 19. Willard M. Sistare is the president of the organization.

BIRGIT NILSSON *won a triumph in her Metropolitan Opera debut in the role of Isolde in Wagner's "Tristan and Isolde" on Dec. 18. She displayed a glowing and thrilling voice and presented a youthful and vibrant characterization of the role. Others in the cast included Karl Liebl as Tristan, Irene Dalis as Brangäne, Jerome Hines as King Marke, Walter Cassel as Kurvenal. Calvin Marsh as Melot, Louis Sgarro as a Steersman, Paul Franke as a Shepherd, and Charles Anthony as the Voice of a Sailor. Karl Boehm conducted the distinguished performance for which new décor and costumes were designed by Teo Otto. A complete review will be published in the February issue.*

Musicians Aid Society Incorporated

A new non-profit membership corporation has been formed and chartered by the State of New York. Its "Musehelp" Plan is designed "as a self-help program of musicians-for-musicians of the older age group." All musicians will be asked to take an active part "by rendering services ~~fitting~~ their qualifications or by financial support through membership," according to a recent announcement by the organization, of which Mishel Piastro is president. The group is opening a drive for memberships, open to both professionals and non-professionals who are active in music. A group of prominent musicians has been enlisted as co-sponsors.

The projects which the organization is planning include a seminar at Cornell University, Ithaca, N. Y., "to train pre-retired musicians in minimal counselling techniques, to enable them to guide and help their fellow musicians"; to provide an employment service "to discover working possibilities within or related to the field of music"; to establish a guidance and counselling center; to provide opportunities for social life, including a center for informal gatherings with programs responding to expressed needs; to provide Senior Citizen's Residences, and summer vacations plans; and an economic assistance program, "to supplement, where needed, available resources, to facilitate foster homes, preferably with fellow musicians."

NEWS OF MANAGEMENTS

■ S. Hurok has announced that he will stage a military pageant by several hundred British forces at Madison Square Garden, New York City, June 18 through July 4, 1960, in connection with a planned British Trade Exhibition. The Royal Air Force has promised to bring here at least 550 soldiers, airmen and marines of the British Empire for the 22 performances planned in the Garden. The program will include a "tattoo" or tournament, with massed pipers, drummers and military bands.

■ Three of Poland's best known musical organizations will perform in the United States in 1960-61, according to an agreement concluded between the Polish Artistic Agency, PAGART, and Hurok Attractions of New York.

The National Philharmonic Orchestra of Warsaw, whose chief conductor is Witold Rowicki, is scheduled to begin a tour of several American cities late in 1960. The two other groups which will perform here are the famous Mazowsze State Song and Dance Ensemble and the Men's and Boys' Chorus of Poznan.

The Mazowsze Ensemble, founded in 1949, has travelled throughout Europe and the Far East. Its colorful songs and dances are mainly derived from the central region of Poland. The Poznan chorus includes in its repertoire music from the 15th to the 17th centuries with stress on Polish music of that time. Its artistic director is Stefan Stuligrosz.

Szymon Zakrzewski, director of PAGART, represented the agency in negotiations with the Hurok office in New York. Poland's Slask State Song and Dance Ensemble is now touring the United States under the Hurok management.

■ Luben Vichey, President of National Artists Corporation, has announced the signing of a management contract with Nino Verchi, conductor, who recently made his debut at the Metropolitan Opera. Mr. Verchi has also conducted at La Scala, and in opera houses of Rome, Genoa, Bologna, Parma, Rio de Janeiro, Barcelona, Cairo, Tokyo, Seoul and Beirut, among other cities.

Another management contract signed by Mr. Vichey and National Artists Corporation is with Stecher and Horowitz, American duo-pianists.

■ Colbert - LaBerge Concert Management announced that the Albeneri Trio left on Oct. 23 for a tour of Germany, Holland, England and Italy, which opened in Bremen on Oct. 26 and was to last six weeks.

■ Cosmetto Management has added to its list Alirio Diaz, Venezuelan classic guitarist, who made his North American debut at Town Hall, Nov. 2.

■ Shimon Mishory, Israeli violinist, has entered into a contract for exclusive representation by Michael Podoli.

EDNA GIESEN

The well-known manager of concert and lecture attractions, EDNA GIESEN, has recently taken full control of the artists management, formerly known as Giesen and Boomer, Inc. The name of this firm has now been changed to The Giesen Management, Inc. and Miss Giesen will serve as its president and treasurer. The Columbia Lecture Bureau, Inc., is a subsidiary of this management. The offices for both the Giesen Corporation and the Columbia Bureau will remain at 111 West 57th Street.

Boston Symphony to Tour Japan Next Spring

Charles Munch and the Boston Symphony Orchestra have announced their acceptance of an invitation to tour Japan and other East Asian countries in the Spring of 1960. The tour will be made under the President's Special International Program for Cultural Presentations administered by the American National Theatre and Academy.

The tour, which is expected to begin on or about May 1, 1960 and last six to eight weeks, will open in Japan where the Orchestra will perform in the Osaka Festival. Other Japanese cities will be visited. The President's Program and ANTA have not confirmed the itinerary for the other East Asian countries, but it is anticipated that the Philippines, Formosa and Korea will be included.

This will be the third foreign tour of the Boston Symphony Orchestra. It visited Europe in 1952, and in 1956 it was the first American orchestra to perform in the Soviet Union.

New USIA Music Head

■ The U. S. Information Agency on Nov. 11 appointed Angelo Eagon, of Huntington, W. Va., as its new music advisor. A pianist, Mr. Eagon studied at Juilliard School and the Cincinnati College of Music and has served as cultural representative for USIA in Austria. He will have charge of sending American recordings and scores to Europe for performance.

OBITUARIES

■ **Rudolf Mengelberg,** 67, composer and from 1925 until 1956 artistic director of the Amsterdam Concertgebouw Orchestra, died at his villa near Monte Carlo on Oct. 13. He was a cousin of the late Willem Mengelberg. Among his works were a "Missa pro Pace," a Violin Concerto, a "Capriccio" for piano and orchestra, and various chamber compositions.

■ **Albert Ketelby,** 84, composer, died at his home on the Isle of Wight on Nov. 26. Born in Birmingham, he studied at Trinity College of Music and was active when still young as a composer, organist and conductor. In 1932 he conducted a program of his works with the Amsterdam Concertgebouw Orchestra and a chorus. He led his works in London concerts and on the radio and had also served as music director of the Columbia Phonograph Co.

■ **Mrs. Sorelle Solomon,** wife of Izler **Solomon,** conductor of the Indianapolis Symphony, died in a hospital in that city on Dec. 14, following a long illness. She was born in Philadelphia, where she studied piano and taught vocal music in various schools. Also surviving are a son David; a sister and a brother.

■ **Rhea Silberta,** 62, composer of songs and for some 30 years a voice teacher, passed away at her New York home on Dec. 6. She studied at the Institute of Musical Art. Among her familiar works was the song "Yohrzeit," with text by her father based on a Hebrew prayer for the departed; "Wild Geese," "O Little Songs," "Lily and the Frog" and "Samson Said"; she also composed a "Fantaisie-Ballade." Miss Silberta served in 1943 as chairman of the National Federation of Music Clubs' contest for a patriotic song. Two brothers, Milton and Julian, survive.

■ **Hans Clemens,** 74, former Metropolitan Opera tenor, died at his ranch home in Montrose, Colo., on Aug. 25. Born in Germany, he was a member of the Cologne Opera for a decade, later singing in various European theatres and for seven seasons at Covent Garden. He was a member of the Metropolitan from 1930 to 1938 and of the San Francisco Opera for about the same period, later serving as a voice coach in Hollywood.

■ **Frank H. Shaw,** 75, director emeritus of the Conservatory of Music at Oberlin College, passed away in that city on Sept. 1. He emerged from retirement for a year in 1952 to serve as dean of Converse College School of Music, Spartanburg, S. C.

■ **Philip Manuel,** harpsichordist, organist, and vocal coach, died in Chicago on Oct. 6. A pioneer in the revival of early music, he appeared many times as soloist with the Chicago and Minneapolis Symphony Orchestras, toured with Gavin Williamson as a duo harpsichordist and pianist, and organized the Manuel-Williamson Ensemble of ancient music.

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Castings and Contests

NEW ORLEANS OPERA AUDITIONS

The Experimental Opera Theatre of America, an adjunct of the New Orleans Opera House Association, will hold its annual northern and southern regional auditions in January. Renato Cellini, the founder and director, has announced the dates as follows: southern regional auditions, at Dixon Hall, New Orleans, Jan. 21 through 23; northern region auditions at Carnegie Recital Hall, New York City, from Jan. 25 through 30.

Requests for applications for auditions should state whether the applicant wishes an audition in New Orleans or New York, and should be received not later than Jan. 10, 1960. Address: The Experimental Opera Theatre, 420 St. Charles Ave., New Orleans 12, La. An application will be mailed to applicants, and those who qualify will be notified of the date and time of their audition.

American or foreign singers are eligible to apply if less than 28 years old on Dec. 31, 1959, if a soprano; less than 30 if a mezzo-soprano or contralto, or less than 32 if a tenor, bass or baritone. Winners will receive contracts in accordance with AGMA requirements, to appear in at least one opera in the spring of 1960 with the NOHA.

CONTESTS—Compositions

The Harvard Musical Association will make several awards of $500 each to younger composers in the form of a commission to write an original chamber music work of not less than 10 and not more than 30 minutes' performance time (it must not have been previously published or publicly performed). Composers who wish to be considered for the award should file application before Jan. 15, 1960, on an official form (copies are available on request). Address: The Harvard Musical Association, 57A Chestnut St., Boston 8, Mass.

■ The annual Prince Rainier III of Monaco Musical Composition Prize will be awarded for the first time in 1960. First prize for a chamber music work of about 30 minutes' length using one or more instruments (8 is the limit) will be 500,000 francs. Second prize for a symphonic work of about the same length for orchestra alone, of a type corresponding to the Orchestre National of the Monte Carlo Opera, will be 1,000,000 francs. Third prize for a lyric work lasting less than three hours, entractes included, suitable for an orchestra such as that of the National Opera of Monte Carlo, will be 3,000,000 francs. MSS. must be sent before Feb. 1, 1960, to: Prix de Composition Musicale Prince Rainier III de Monaco, Service des Archives, Palais de Monaco, Principality of Monaco, from which the rules of the contest may also be secured.

OPERA GUILD SCHOLARSHIP

The opportunity of applying for the Metropolitan Opera Guild's full-tuition vocal scholarship, renewable each year for four years, is extended to graduating seniors of public, parochial and independent schools in the New York City area. These schools, located in Connecticut, Long Island, New Jersey, Greater New York and Westchester, need not be affiliated with the Guild through membership.

The purpose of the scholarship project is to discover outstanding voices and train them for the field of opera. Since the standards established by the Guild's Scholarship Committee are extremely high, teachers are urged to recommend only those students who are qualified by the following criteria: 1. Demonstration of serious interest in an operatic career. 2. Superior vocal ability and unusual musical promise. 3. Record of participation in group activities—choruses, glee clubs, etc. 4. Graduation from present school in spring of 1960.

The scholarship will be awarded only if an exceptional voice is discovered at the Finals on March 19. The winner will be trained in accordance with the recomendations of the Finals judges and a counselling committee. Renewal of the scholarship will be determined by this committee's annual review of the winner's achievement record.

A preliminary examination, to precede the semi-finals in New York City on March 5, is scheduled in each of the areas listed above.

The Connecticut preliminary hearing (Miss Catherine Russell, 768 Noble Ave., Bridgeport, chairman) will be held at 10 a. m., Saturday, Feb. 6, at Bassick H. S. Auditorium, 1181 Fairfield Ave., Bridgeport. Applications must be secured from Miss Russell and returned to her by Feb. 1 next. Candidates must be prepared to sing two solos, either opera, oratorio or art songs, and must provide their own accompanists.

The Long Island hearings (Mrs. Sally T. Streich, South Side Senior H. S., Shephard St., Rockville Center, N. Y., chairman), will be held at 3:30 p. m., Feb. 11, in the auditorium at this High School. Applications must be secured from the Metropolitan Opera Guild and returned to Mrs. Ditrich before Feb. 1. The requirements are the same as above.

The New Jersey preliminary auditions (chairman, Miss Lorna Christ, Chatham H. S., Chatham, N. J., home phone ME 5-8652) will be held at 9 a. m. on Feb. 13 at this High School. Applications from Miss Christ must be returned to her Feb. 1. Candidates must have one work prepared from each of classical, romantic and modern schools with vocal solos suggested in the list of the Music Educators National Conference, 1201 Sixteenth St., Washington, N. W., Washington 6, D. C. In this state only the applications must be signed by five persons—applicant, a parent, a high school teacher, the principal, and the music supervisor.

For preliminary auditions in Westchester, apply to chairman, Mitchell Vincent, Ardley Pub. Schools, Ardley, N. Y., and the auditions will take place at 10 a. m., Feb. 27, at Ardley H. S. Auditorium. Applications must be returned to him by Feb. 1.

Details of New York City auditions are as follows:

Public and Independent Schools: Applications must be secured from Dr. Peter J. Wilhousky, Director of Music, Board of Education, 110 Livingston Street, Brooklyn 1, N. Y.

Archdiocese of New York: Applications must be secured from J. Vincent Higginson, Office of the Superintendent of Schools, 31 East 50th Street, New York 22, N. Y.

Diocese of Brooklyn: Applications must be secured from Mr. John Renner, Bishop McDonnell Memorial High School, 260 Eastern Parkway, Brooklyn 25, N. Y.

The semi-finals will take place on March 5 and the finals on March 19 in Carnegie Recital Hall, New York.

CONTESTS—Performers

■ The University of Arizona will hold its seventh annual Regional Music Festival (a competitive festival for bands, choruses, soloists) on May 6 and 7 in Tucson. Private studios and schools, public and parochial schools are invited to encourage students to participate in this festival, one of whose objectives is to provide recognition for excellent performances. Judges will be selected cooperatively by the University faculty and organization of music educators. Inquiries should be sent to: Dr. S. Fain, Festival Chairman, School of Music, University of Arizona, Tucson, Ariz.

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The Fresno (Calif.) Philharmonic Orchestra and the Junior League of that city have announced the second annual Fresno Junior League Young Artists Awards. Their purpose is twofold: (1) to give talented young California musicians between ages 18 and 28, the opportunity to audition on a State level and (2) to give the three winners of the audition opportunity to rehearse and play with the Fresno Philharmonic, competing for three cash prizes of $250, $125 and $75 respectively. The elimination contest will be held on Feb. 12 (evening), 13 and 14, 1960, to determine the finalists in piano, vocal and instrumental categories. The three finalists will appear in concert with the Fresno Philharmonic on March 2 next to compete for the three prizes. All entries must be completed by Jan. 15, 1960; information may be had by writing to Lloyd H. Haldeman, manager, Fresno Philharmonic, P. O. Box 1055, Fresno, Calif.

DIANA STEINER
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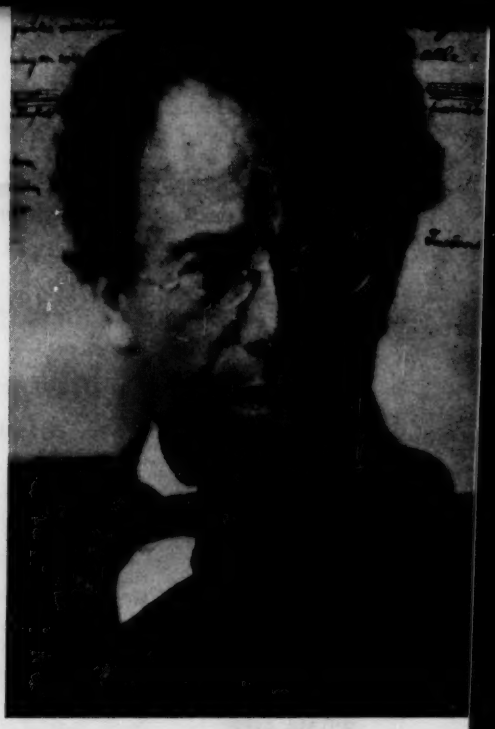

By RUTH BERGES

THROUGH Gustav Mahler's life and work runs the *leitmotif* of nature. This manifests itself not merely as a passionate love of the outdoors but also through an awareness of a strong spiritual bond between the earth in its grandeur and man in his unknowingness and frailty.

Mahler experienced nature in all its beauty and terror. The Universal Mother caused his melancholy or was his comforter. He intensely lived with nature, suffering agony and rejoicing in the constancy of its perpetual renewal. Absorption in it became a religious experience to him.

In contrast to Wagner, who observed and described nature, Mahler in his music was never wholly pictorial. His life-long pondering over the elemental forces and trying to live in harmony with them is reflected in his compositions in more intense and subtle ways.

Mahler's early love for the outdoors is evidenced by the long country walks which as a youth he liked to take in his native Jihlava and its environs. Frequent Sunday excursions into the vicinity of his hometown, with their outdoor music-making and dancing, impressed themselves vividly on Mahler's imagination and memory.

The summer of 1879, when he was nineteen, he spent as a music instructor on an estate in Hungary. Here in the evenings he would withdraw to his favorite haunt, a solitary linden tree in the heath. From its top he could overlook the Danube, glowing in the light of the sinking sun, and, he wrote, "The tree's branches swing to and fro in the wind, cradling me like the daughters of the Erlkönig, and the leaves and blossoms of my favorite tree gently caress my cheeks." The linden, for centuries a romantic favorite in German legend, poetry and song, the nature symbol of a haven offering shade and restfulness, quite understandably appears later in Mahler's "Lieder eines fahrenden Gesellen." The weary wanderer rests beneath it:

"On the road stood a linden tree.
There, for the first time
I rested in slumber;
It showered its blossoms
over me . . ."

Instrumentally the melody is woven into the third movement of the First Symphony, evoking a similar image. In another bright, sunny song from the same cycle, the lone wanderer joyfully and light-heartedly walks across a field early in the morning, while dew still glistens on the meadow, and a bird sings. The questioning, cheerful, "Isn't it a lovely world?" is the predominating tone of the song.

■ The youthful Mahler delights in such romantic, rustic scenes. "I've just come from the meadow," he writes to Josef Steiner, "where I was sitting by the hut of Farkas the shepherd, listening to the music of his shalm. Ah, how sadly it sounded, and so passionately ecstatic, the folk song he played! The wild flower that grew at his feet trembled beneath the dreamy fire of his dark eyes and his brown hair waved about his sun-tanned cheeks."

But he is not content merely with observation. At that time he is already possessed by the restless probing stimulated deeply within him. A few letters to Steiner, an intimate friend of his student years, clearly reveal this unusual preoccupation with nature and its forces.

On June 18, 1879, he exclaims in a letter to Steiner: "Oh, my much beloved earth, when, oh, when, wilt thou take the abandoned one unto thy breast? Behold! Mankind has banished him, and he flees from its cold and heartless bosom to thee, to thee! Oh, care for the lonely one, for the restless one, Universal Mother!"

Here in the words of a sensitive high-strung youth are the first prophetic notes which were to find their consummate musical and spiritual realization in "Das Lied von der Erde." He was tortured by the earth's coldness, its lack of ability to still sorrow.

Yet, two days later (June 19, 1879), in his words to Steiner, he has been appeased and is somewhat comforted: "Ah, Steiner! You are still asleep in your bed and I have already seen the dew on the grass. I am now so peacefully content, and quiet happiness steals into my heart as the spring sun into wintry fields. Will it now be spring in my heart?"

Mahler's obsession in experiencing nature and the earth is similarly brought out in a letter to another friend, Anton Krisper, dated March 3, 1880: "Spring has come overnight," he writes, "and with it the old yearning and melancholy."

On the final page of a sketch for his early composition, "Das klagende Lied," Mahler notes the date, March 21, 1880, and underneath, "At the coming of spring!" With the exultation over spring, there steals over him at the same time an overwhelming sadness: ". . . I cling to sorrow, my only consolation. Then the sun smiles upon me—and the ice has melted from my heart. I see the blue heavens once more and the quivering flower, and my scornful laughter dissolves in tears of love. And I *must* love it, this world with its deception and light-mindedness and eternal laughter."

■ Because of his involvement with nature, it was incomprehensible to this composer that others—especially if they lived close to the earth and were dependent on the natural elements—were not concerned with its forces with an intensity and passion equal to his own.

Paul Stefan relates that Mahler "took the man of the soil seriously. Once he meets a shepherd and his flock, he asks 'What may such a man's thoughts be?' Somebody replies: 'About the next market-day.' But Mahler becomes angry: the shepherd lives with nature, he dreams and broods; surely he has ideas of his own . . ." Deeply aware even of the cattle's mournful lowing in the silence

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The year 1960 (July 7) marks the Centenary of Gustav Mahler's birth in Kalischt (now Jihlava), a town in Bohemia, then part of Austria-Hungary. In this year, when many observances of his anniversary will take place in all parts of the world, Americans may recall that he passed several years in New York as conductor at the Metropolitan (1907) and of the Philharmonic Orchestra (1908-11).

of a country night, he was stirred with thoughts and compassion for the souls of the beasts.

Mahler's own dreaming and brooding over his philosophy of "nature in its totality" achieve moving and forceful expression in the Symphony No. 3. It was certainly not the first time that nature played an eminent part in his work, for the First Symphony of youth, and the Second of death and resurrection were his first translations into music of the sounds of nature—of life and of death. With these early works Mahler's hope voiced in later years, that he might be remembered as the "singer of nature," much as Mozart was known as the "singer of love," had found fulfilment.

In the Third Symphony he reached a climactic point, indicated by his own program, obvious through the choice of texts, but most credibly expressed by the music itself. Referring to it first as "The Joyful Science" with the subtitle, "A Summer Morning Dream," he later called the symphony "A Summer Midday Dream." The individual movements were identified as: "1. Summer marches in. 2. What the flowers in the meadow tell me. 3. What the beasts in the wood tell me. 4. What the night tells me. 5. What the morning tells me. 6. What love tells me." Later, when he considered the program insufficient—or, rather, superfluous—he withdrew it, knowing that the music alone told more than words could.

Mahler's rejection of the program brings to mind his words to Bruno Walter: "If one wants to make music, one must not want to paint, poetize, or describe. But the music one does make is the entire (that is, the feeling, thinking, breathing, suffering, etc.) man. There would really be nothing to say against a 'program' . . . but a musician must express himself in it, not a writer, philosopher, painter (all these are embodied in a musician)."

■ Even if titles, program and texts in the Third Symphony are guideposts, simplifying an approach to and comprehension of the work, it is the music itself that conveys to the listener Mahler's deeply felt and thought-out relationship to the cosmic whole: the "entire man" as an individual juxtaposed to the earth and striving for harmonious co-existence with "the voice of nature."

Angered that the second movement of the symphony was frequently played separately from the rest of the work, he wrote to Richard Batka:

"That this little piece (more of an intermezzo in the whole thing) must create misunderstandings when detached from its connection with the complete work, my most significant and vastest creation, cannot keep me from letting it be performed alone. I have no choice; if I ever want to be heard, I can't be too fussy, and so this season this modest little piece will present me to the public as the 'sensuous, perfumed singer of nature'. But that this nature hides within itself everything that is frightful, great, and lovely (which is exactly what I wanted to express in the entire work in a sort of evolutionary development)—naturally no one understands that. I always find it strange that most people when they think of 'nature,' think only of flowers, little birds, and forest smells. Nobody knows the god Dionysus, the great Pan.

"There now—you have a kind of program—that is, a sample of how I make music. It is always and everywhere only the voice of nature! . . . Now it is the world of nature in its totality, which is, so to speak, awakened from fathomless silence that it may ring and resound."

This statement of Mahler's is more self-revealing than any program attached to his music might be. Here he clearly states his aim. The voice of nature is everywhere, contains everything, is all-encompassing. Man is a part of it all, yet simultaneously stands alone, facing or challenging the earth and nature. He experiences their mysterious eternal renewal, suffers through their ferocity, revels in their beauty. The prettiness of nature is merely the surface. Mahler probes at the core, the seasons and their manifestations, the very elements of the earth's—and his own—being. His absorption, which defies graphic or sentimental description, results in mysticism and religious awe. Man in his smallness stands before the wondrous, terrorizing whole, which uplifts and crushes him.

■ At the time of composition of the Third Symphony, Mahler had become much influenced by Nietzsche. The philosopher's acceptance of the world as a whole or, as might be substituted in Mahler's words, "in its totality," in which the joys and sufferings of life, both affirmations of existence, are closely related—this cosmic concept coincided with Mahler's own ideas. According to Bruno Walter, Mahler, while writing the Third Symphony, was deeply engrossed in Nietzsche's "Also sprach Zarathustra." The fact that he set for the fourth movement part of Nietzsche's "Trunkenes Lied" affirms his enthusiasm. His own feelings are mirrored in the poetic text:

Oh man! Oh man!
Pay heed! Pay heed!
How was it that deep midnight
spoke?
I was asleep.
From deepest dream I now
awoke.
The world is deep.
And deeper than the day
foresaw!
Oh man! Oh man!
Deep! Deep! Deep is its woe.
Deep is its woe.
Joy—joy deeper still than
grief of heart.
Woe speaks: be gone! Woe
speaks: be gone!
But joy craves for eternity!
All joy craves deep eternity.

Mahler's original intention of calling the symphony "Meine fröhliche Wissenschaft" obviously refers to Nietzsche's "Die fröhliche Wissenschaft" of

First page of autograph score of Mahler's "Lied von der Erde"

1882. The significance here lies in the pronoun *"My* Joyful Science." Although he may have admired Nietzsche, Mahler stresses that this is not Nietzsche's but his own "science" or philosophy. Mahler is in partial agreement with Nietzsche, but always remains individualistic as a thinker and creative artist. To quote Bruno Walter once more, Mahler "was attracted by the poetic fire of Zarathustra, but in later years even repelled by the core of its intellectual content."

■ While the nature and earth motive appears throughout his work, developing with consistency and dramatic forcefulness, it reaches supreme, concentrated expression in "Das Lied von der Erde." Man, as the solitary, singing wanderer, is placed with striking impact and tension against the natural background, appropriately described by the two seasons of becoming or changing: spring—associated with youth and awakening, in "The Drunkard in Spring"—and fall—symbol of ageing and resignation, in "The Lonely One in Autumn." The joys of life and youth, and the delight in beauty and spring are musically expressed with brilliance and clarity. But over the entire composition hovers a shadow of overwhelming melancholy, the haunting sorrow of finally having to part with the "dear earth." The love for being, for existing on it, for drinking from its fullness, is raised as in bright relief against the impending unknown darkness and solitude beyond. When sorrow approaches, "dark is life, is death," in spite of the beloved "sweet smell of life."

(Continued on page 37)

NEW YORK OPERA AND CONCERT BEAT

METROPOLITAN OPERA

La Traviata, Nov. 30, E—This performance had a very exceptional and highly promising exponent of Violetta in Anna Moffo, American soprano, who made her debut with the company this season in the role. Miss Moffo is very attractive and her experience in Italian opera houses has given her lovely textured voice a technical facility and assurance not often found in debutantes. While it is true that she can grow further in the part—as who can not?—she endowed the fragile Lady of the Camelias with great charm, delicacy and beauty of vocal expression. Her reception was ovational.

Barry Morell was the personable and lyric-voiced Alfredo. If his impersonation is not in the grand manner, it has smoothness and charm as assets. Leonard Warren returned to the role of the elder Germont, one of his most touching and warmly sung impersonations.

The rest of the cast was the same as in the Nov. 4 production, previously reviewed, and included Calvin Marsh, Gabor Carelli, Helen Vanni, George Cehanovsky, Teresa Stratas, Lou Marcella, and John Trehy. Nino Verchi was again the competent conductor. L. R. T.

Pelléas et Mélisande, Dec. 2, E—After a six-year hiatus, Debussy's ethereal and impressionistic music drama was presented again with the old settings. The two lovers were portrayed by Victoria de los Angeles and Theodor Uppman, both having appeared in these roles at the Metropolitan previously.

Miss de los Angeles gave a very subdued reading of the earlier scenes of the work, and in some cases her voice, with its natural beauty and great amount of lyric color, did not carry well. However, beginning with Act II, her impersonation and singing took on a more effective and moving character, and the conclusion of the opera was deeply poignant and touching.

Mr. Uppman presented a young-looking and credible Pelléas. His singing of the very difficult, largely declamatory role showed close knowledge of the part. He could improve further upon it, keeping the voice in the same rather rapt key, and not imparting accents of ringing quality in the climaxes. He is certainly one of our most versatile and intelligent younger singers.

Giorgio Tozzi was superb-voiced as Arkel, the old, blind king, very moving in his philosophis commentary on the action. George London as Golaud presents a dramatically strong portrait of the erring and guilt-ridden husband of Mélisande. Regina Resnik was a reliable and tensely dramatic exponent of Généviève. Mildred Allen portrayed the "peeping" scene of the terrified child Yniold with cleverness and good expression. Clifford Harvuot in the brief scene of the Physician fitted well into the picture.

A major share in outlining the transparent and subtle musical texture of the work devolved upon Jean Morel as the conductor. He kept everything smooth and correct in tone, linking the voices of the principal singers and orchestra in a carefully calculated reading. However, one who remembers the transparent orchestral version given by Polacco with the Chicagoans in other years, and the superlative Mélisande of Mary Garden, must conclude that this subdued and rare music drama is not exactly the Metropolitan's forte, despite the spacious and handsome settings designed by Horace Armistead and the generally intelligent stage direction of Dino Yannapoulos. L. R. T.

Faust, Dec. 8, E—After an absence from the Metropolitan stage since March 29, 1958, Gounod's opera returned in the now familiar "modernized," 19th century décor and with a new heroine. As for the visual production, it has badly needed for some time a more effective and logical setting, restoring it to the medieval period in which Goethe's original drama was laid.

Elisabeth Soederstroem sang the role of Marguerite for the first time with the company. Her voice failed to carry well into the auditorium, especially in her lower register. Her version of the Jewel Song was creditable but completely lacking in brilliance and the youthful abandon that one expects from Marguerite.

Jussi Bjoerling, who several weeks previously rejoined the company after two years' absence, presented his now familiar version of the title role. It was rich-toned in the main, though there were junctures when his voice showed tonal unevenness. His dramatic portrayal offered little conviction.

Cesare Siepi was a striking Mephistopheles, elegant, suave, but sinister (in modern top hat and monocle) and using

At top, ANNA MOFFO, *American soprano, as Violetta in "La Traviata," her debut role at the Metropolitan. Below,* VICTORIA DE LOS ANGELES *and* THEODOR UPPMAN *in the title roles of Debussy's "Pelleas et Melisande," the Tower Scene (Louis Melançon photo.) Lower left,* GEORGE LONDON *as Golaud and* GIORGIO TOZZI *as Arkel in the latter opera.*

his rich baritone voice with effective inflections. Robert Merrill, as Valentin, gave powerful voice and much appeal to his scene of departure for war and the duel and death episode. He was, in many ways, the most forceful figure on the stage. Mildred Miller presented her usual effective Siebel, smooth of voice. Thelma Votipka's Marthe was a well-matured characterization of warm effectiveness. Roald Reitan, new American baritone, showed a good stage presence and sang an excellent Wagner. The chorus dealt capably with its various scenes, and a brief waltz by the corps de ballet closed Act I.

Jean Morel, the conductor, knows the traditions of the work. He led all the forces with a sure hand, in a well-adjusted reading of the thrice-familiar score. On the whole, this might be set down as an adequate, if rather routine production. "Faust" has lost considerable status since the days when it was the most popular staple in the repertoire. L. R. T.

Cavalleria Rusticana and **Pagliacci,** Dec. 5, E—Under the sure and imaginative hand of Nino Verchi, who conducted both works, the Metropolitan again performed this famous double bill. "Cavalleria" was the least appealing of the two, being acted in a heavy-handed and static manner. Too often the histrionics in this piece were overly-postured and uninspired. Jan Peerce, the Turiddu, for the most part sang well and performed in proper style, though in his highest range he was a bit out of sorts. Zinka Milanov's Santuzza at best was full-voiced and fittingly tempestous despite some slight pitch deviations.

The Alfio of Walter Cassell was rewarding to see and hear, being appropriately menacing in action, but full of vocal warmth. Much beauty and opulence was brought to the role of Lola by Belen Amparan. This marked her first time in the role at the Met.

"Pagliacci" was played with wonderful realism and power. To name the star of the evening would be difficult, for the fine interplay of principals and ensembles made for fine theatre. Dimiter Uzunov was a tower of strength, displaying a vocal brilliance and dramatic knowledge that was most exciting. Maria Nache sang Nedda for the first time here with beauty and again proved herself a fine addition to the roster. Her duet with Silvio, wonderfully sung by the young baritone Calvin Marsh, was most effective. Mario Sereni turned in a masterful portrayal of Tonio, particularly outstanding in his singing of the Prologue. Charles Anthony, a fine Beppe, and Roland Miles and William Starling completed the singing cast. D. J.

OTHER PERFORMANCES

Rosalind Elias sang her first Carmen with the company on the evening of Nov. 18, replacing indisposed Rise Stevens.

Christa Ludwig made her debut with the Met in the role of Cherubino on Dec. 10. Other changes in this "Marriage of Figaro" hearing included **Lucine Amara** as the Countess, **Alessio De Paolis** as Basilio, and **Teresa Stratas** as Barbarina.

The Metropolitan revival of "Tristan and Isolde" with **Birgit Nilsson** making her debut with the company as Isolde, on Dec. 18, will be reviewed in the February issue. **Karl Liebel** replaced the indisposed Ramon Vinay as Tristan, but the latter to resume the role on Dec. 23.

CARNEGIE HALL

Sidney Foster, pianist, Nov. 23, E—Returning to the concert platform in New York after several years' absence, during which he has been teaching at Indiana University, Mr. Foster, who won the Levintritt Piano Award and played with the New York Philharmonic as soloist in 1951, presented a program divided between older and modern works. It included Bach's "English" Suite in A minor, outlined with mature feeling for its structure and keen appreciation of its technical demands. "Kreisleriana" by Schumann, one of the bulwarks of the piano repertory but heard today only rarely, had a sensitive and poetic reading without excess wallowing in the over-sentimental. The modern bracket included the Bartok Suite, Op. 14, and Prokofieff's Sonata No. 3, as well as the impressionistic "Evocacion" by Albeniz. The difficulties of the former two scores were overcome with relative ease by this finely-equipped pianist, whose return to the concert field seems to be greatly justified. R. T.

Philadelphia Orchestra, Eugene Ormandy, conductor; **Guiomar Novaes,** piano, Nov. 24, E—A novel program was fashioned by Ormandy for the Philadelphian's second visit of the season. By coincidence, Villa-Lobos' "Momoprecoce" turned out to be a memorial testament in view of this unique composer's death a few days before. Balancing this brilliant work of Brazilian carnivalia for piano and orchestra was the famous D minor concerto by Mozart. A new Symphony by Ross Lee Finney (his second) and Stravinsky's "Ode" completed the list.

We have had sufficient performances of Mozart's gem to know what to expect. The music must be monitored, yet have a restless urgency; it must sing and it must be middle-pitched in emotion. Novaes had all the attributes, though she needed a little time to warm and lose herself in the magnificence of Mozart's music. The glossy, *unweltschmerz* robustness of Villa-Lobos' piece is another matter. The recipe: big tone, flashy color, damn the subtleness and full technique ahead. In this work, Novaes and Ormandy were paired masters.

Finney has slowly but surely made his way into the big leagues of American musical composition. His Symphony is a work of mastery, of special construction that binds serial matters to the pivotal matter of tonality. This hybrid is not new; it has been quite successful in the hands of Dallapiccola (chromatically inflicted) and Irving Fine (more diatonically impressed) and some others. In Finney's hands the architectonic purpose is primary, and what results is a work of conviction and importance. The Philadelphia Orchestra, having introduced the work, should make haste to play it again A. C.

New York Philharmonic, Leonard Bernstein, conductor; **Zino Francescatti,** violin. Nov. 28, E—Bernstein selected a new set of "three B's" to begin the segment of the season's programs he is devoting to the concerto. Brahms was replaced by Bartok ("Concerto for Orchestra") and this made possible three different types of concerto style; the other works being a Brandenburg Concerto and Beethoven's great solo vehicle for violin. The outstanding part of the evening was Francescatti's performance. This violinist yields to no one in his

(Continued on following page)

Three principals in the Metropolitan Opera's revival of "Faust," Top, ELISABETH SODERSTROEM *as Marguerite; center,* JUSSI BJOERLING *as Faust, and below,* CESARE SIEPI *Mephistopheles. (Siepi photo copyright by Sedge Le Blang.)*

musicianship and regard for a composer's intentions. He may play somewhat warmly for those who wish their classicism served cool, but he obtains a contexture from the violin that is of sheer golden quality. Nary a slip occurred from the initial octavial declaration to the final measures; especially compelling was the connection of thought in the slow movement. Bernstein's orchestra was not as sharp as one wishes in the recitative-like entrances that are spotted throughout the concerto.

This keenness was present, however, in the third Brandenburg Concerto (a substitution from the announced second of the set), which began the evening's music. Bernstein himself performed an improvised portion to connect the movements of this work.

The Bartok had a rather uninteresting unfoldment. This work has the severity of disconnective phrases that can upset any orchestra unless it shapes the measures with the long-line objective. It should be fluid, but it must not be rhapsodic. It was a performance tied to the notes—and this makes Bartok come off second best. A. C.

National Symphony Orchestra, Howard Mitchell, conductor, **Ellabelle Davis,** soprano, Nov. 30, E—The orchestra has clearly come a long way since the days when it was strictly an adjunct to Washington society. While by no means equal to the truly great symphonies of this country, it is definitely near the top in its league. Mr. Mitchell's reading of the Magic Flute Overture was admirably clean Mozart, and Hindemith's "Mathis der Maler" displayed the orchestra's dramatic punch. Novelties of the evening were the rather wearifully exotic "Mysterious Mountain" of Alan Hovhaness, and Walter Spencer Huffman's "March, Chorale and Variations." The latter work, commissioned by the orchestra and premiered November 10th, gets off to a rather dreary and monotonous start, then fully redeems itself and Mr. Huffman's traditionalist convictions by closing with a full-orchestra Allegro that has structural strength, an ingratiating melodic line, and compelling vitality.

The disappointment of the evening came in the "Four Last Songs" of Richard Strauss. In view of soloist Ellabelle Davis' widely hailed talent, one can only conclude that this was a "bad night." Although her voice is of a basically pleasing quality, she strayed from pitch and seemed at times overweighted by the textural and textual complexities of these master Lieder. It was doubly disappointing, since some of the orchestra's finest playing was given to the work. E. L. S

National Orchestral Association, John Barnett, conductor, **Ryszart Bakst,** pianist, Dec. 1, E—The first concert of the season by this enterprising training orchestra opened with Wagner's Overture and Bacchanale from "Tannhäuser," played with considerable efficiency, despite some less than subtle gradations and dynamic effects.

The most interesting item was Bartok's Piano Concerto No. 3, in which the soloist was youthful Ryszart Bakst, Polish winner of the Warsaw Chopin Competition, touring the U. S. in an exchange arrangement with Anton Kuerti, Levintritt prize winning pianist of several seasons ago. Mr. Bakst gave an unusually sensitive reading of the two first movements of this late Bartok work. The final bravura movement was less effective, but this may have been due in part to the fact that Bartok never completed, but only left sketches for, the final 17 measures, which were orchestrated and completed by Tibor Serly. Nevertheless, the pianist seems to possess some rare qualities, and would no doubt be able to do greater justice to himself with a less problematic score.

The last work heard was Dvorak's Fourth Symphony, which was projected with much of its sensuous charm and rich melody apparent, if some of the effects did not come off with the perfection one would expect from a professional orchestra. Mr. Barnett's conducting, however, was above reproach in its understanding and care. R. K.

Robert Goldsand, pianist, Dec. 2, E—An all-Chopin recital was given by Mr. Goldsand, who has been associated in the past with many programs of this composer's works. The list was newsworthy because it included the rare Sonata in C major, Op. 4, written in Chopin's teens. This is a somewhat uneven production, though it bears the earmarks in many passages of the great artist who was to come. Mr. Goldsand's reading made the most of its more brilliant pages. He was in good technical and expressive form on this evening. The program also included the Barcarolle; the Mazurka in A minor, Op. 17; Waltz in A flat, Op. 42; Scherzo in C sharp minor; the Etude in E major, Op. 10, No. 3, and Op. 10, No. 1, among other works. He revealed musicianship in many varied phases, ranging from the poetic and atmospheric to the brilliant bravura and stormy dramatic proclamations revealing the other side of the Polish master's gamut of expression. The response was warm. T. Y.

New York Sinfonietta, Max Goberman, conductor, Dec. 5, 5:30—In the group's second annual all-Vivaldi Carnegie Hall concert, the program consisted of eight concerti using varying solo groups. Perhaps of chief interest was the use of clarinets in some of the works, at a time when their appearance was something of an innovation historically. Although it may be attributed to the rather primitive state of clarinets at the time, the fact is that Vivaldi made them sound like screeching recorders, so that the three concerti using them appealed principally from an historical standpoint. The soloists generally performed with accuracy, feeling and close attention to the special techniques of conveying the musical style of the period. The orchestra, sympathetic and obviously well rehearsed, collaborated to produce a noteworthy testimonial to the enduring effectiveness of music more than two centuries old. While one must admire both the conducting skill and artistic devotion of conductor Goberman, one wishes he would confine his enthusiasm to the music at hand without launching each selection with a speech more suited to an adult education class than the stage of Carnegie Hall. E. L. S.

Collegiate Chorale, Symphony of the Air. Margaret Hillis, conductor, **Claude Rains,** narrator, **Lucine Amara** and **Reri Grist,** sopranos, **Maureen Forrester,** mezzo-soprano, **Robert Rounseville,** tenor, **Martial Singher,** baritone, **Ezio Flagello,** bass, Dec. 7, E—This was an occasion of considerable interest. Margaret Hil-

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lis, the conductor, had commissioned a new oratorio by Marvin David Levy, a setting of W. H. Auden's "For the Time Being." Miss Hillis gave an able and convincing first performance of this large scale work for six soloists, chorus, sizable orchestra, and narrator. But having acknowledged this, one is inevitably drawn to the controversial issues which this score raises. The oratorio presents spoken words at certain points in the narrative: when the words of Auden's poem were spoken by Claude Rains, the poet's characteristic personal approach to the Nativity story was clearly communicated.

In the musical setting, however, this was not the case: another ponderous, interminable mass of oratorio was in progress. To be sure, there was some admirable work from the soloists, the orchestra sometimes descended with the force of a cannon, and the accomplished chorus proclaimed a double fugue. But the mawkish sentimentality of extended passages where the chorus or soloists sing "Ah" or "Amen" is questionable. This oratorio owes its form to Mendelssohn and its spirit to Stainer. From a utilitarian point of view the music succeeded in acting as a conveyance for the Nativity story. However, the difficulty of giving conventional oratorio a new life was not surmounted. A capable performance and a panoply of soloists moreover tended only to emphasize this fundamental deficiency. No one asks contemporary music to sound like Boulez all the time, but if a historical musical form is used, it must make imaginative sense in terms of the musical language of today. P. D.

New York Philharmonic, Leonard Bernstein, conductor-harpsichordist, **Isaac Stern,** violinist, **John Wummer,** flutist, **Leonard Rose,** 'cellist, Dec. 5. E—A program of rare contrasts, in the series illustrating "The Concerto," opened with Bach's fifth Brandenburg, with Mr. Bernstein conducting from the harpsichord and Mr. Stern and Mr. Wummer as the other soloists. The reading had considerable vigor, but on the whole, despite some excellent playing, it did not reveal an ideal adjustment of the various forces.

MICHAEL DAVIS, *22-year-old British violinist, was heard in his U. S. concert debut at Town Hall Nov. 23, playing the first American performance of Benjamin Frankel's Sonata for Violin Solo.*

The second item, Berg's Violin Concerto, dedicated "to the memory of an Angel" (the youthful Manon Brosius), had a remarkable reading. Bernstein conducted the work with great dramatic skill and incisiveness of detail. Stern played the solo part superbly, in a reading which relegated to subordinate place the formidable technical difficulties of the score, while bringing out the impassioned lyricism and wistful poignancy of the threnody. There was a deserved series of recalls at the close.

The final segment was devoted to Brahms' Double Concerto in A minor, Messrs. Stern and Rose gave warm tonal qualities to their reading, though it seemed at times to have too over-dramatic a conception by the energetic conductor. This was especially true of the opening movement, where the smooth flow of its rich fabric was sometimes interrupted for the sake of stressing some inner voice or detail of the orchestration. R. K.

The Orchestra of America, Richard Korn, conductor, Dec. 9, E—The third program in the orchestra's all-American series opened with William Henry Fry's "Overture to Macbeth," written in 1862. Frankly programmatic, it mirrors the three witches very well, then lapses into a rather chaotic patchwork of Verdi and Wagner.

The first section of Gordon Binkerd's Symphony No. 1 is so much like the Stravinsky score used by Jerome Robbins in "The Cage" that one expected Nora Kaye to appear from among the first violins at any moment. The music is structurally sound and skillfully scored, but uninspired. Chadwick's Suite Symphonique in E flat demonstrated what Yankee ingenuity can impart to the German tradition. His use of the saxophone and a sort of Hershy Kay type of Americana must have seemed shocking in 1911. Today, his compositional discipline makes the music seem almost elegant.

The highlight of the evening was the appearance of Eleanor Steber as soloist in Converse's "Prophecy" (1932) and John La Montaine's "Songs of the Rose of Sharon" (first performed in 1956). Converse, a student and associate of Chadwick, brought German discipline to his genius for expression, and the Straussian opulence of "Prophecy" lends considerable richness to the tone poem. Mr. La Montaine dares to choose some of the most exquisite poetry in the Bible, and then succeeds admirably in bringing it to musical realization. Throughout both works, Miss Steber sang with such purity of diction that the dramatic effect of her musical interpretation was enhanced by the listeners' full understanding of the text. Except for the rough edges that will of necessity plague a new group, the men played with spirit and devotion. Conductor Richard Korn should be congratulated for the service he is performing through this series. E. L. S.

New York Philharmonic, Leonard Bernstein, conductor, Carnegie Hall, Dec. 12, E—The first U. S. performance of Robert Starer's Concerto for Viola, Strings and Percussion, and the first New York performance of Howard Brubeck's "Dialogues" for Jazz Combo and Orchestra were the highlights of this fourth program in the series devoted to "The Concerto."

Mr. Starer's Concerto has an individuality of mood owed partly to the scoring and partly to his melodic use of the upper string instruments. In the first movement the percussion is obtrusive, but the scherzo has a delightful opening for solo viola and drums, although the insipid second section is a lapse. The Lento reaches an imposing climax, which overflows into the Finale. The work, admirably rendered by William Lincer as soloist, possesses a strong sense of unity, possibly through its limited, although well-defined, range.

Howard Brubeck's "Dialogues" for Jazz Combo and Orchestra made a fresh attempt to combine these differentiated musical traditions. The work is unsuccessful, but there were moments when something began to emerge from this ill-fated union. The composer states that he has used the resources in their own traditions—the orchestra part completely notated and the Dave Brubeck Jazz Quartet using improvisation. But it soon became apparent that any real justification for the symphony orchestra was lacking: it served only to dampen the normal ebullience of the jazz group, or to extend the group's resources. Another disturbing element in this work was its vacillating style, from this point of view the commercially lush Andante-Ballad was the most successful. However, the attempt to blend the symphony orchestra and the jazz group seemed to detract from both.

The program opened with Bach's Fourth Brandenburg Concerto, which disappointingly lacked sparkle, although Mr. Bernstein achieved a sense of breadth in the slow movement.

Mozart's Concerto for Two Pianos and Orchestra in Eb, K.365, was finely performed by Arthur Gold and Robert Fizdale. These duo-pianists have expert ensemble and handled the two-piano texture throughout with great discrimination. P. D.

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MIDWINTER MANAGEMENT CONFERENCES

At Community Concerts Metropolitan Opera Club dinner on Nov. 26: l. to r., RUTH O'NEILL; FRANCIS ROBINSON; MARJORIE COONEY, *Community representative; and* WILLIAM JUDD.

At Community Concerts closing party in Steinway Hall on Nov. 28 one group included, l. to r., GORDON BENGSTON, *Community representative;* MARY CURTIS-VERNA, *Metropolitan Opera soprano;* HUMPHREY DOULENS; *and* PAULINE WALSTON, *Community representative.*

CARNEGIE RECITAL HALL

Quartetto Carmirelli, Carleton Sprague Smith, flutist, Nov. 1, 5:30—The Sunday Concert Society presented a string quartet new to New York (two members have appeared here before with other organizations) in an interesting program of chamber music. The list included a Flute Quintet in C major by Boccherini, the Quartet in E minor, Op. 68 by Verdi, and Schubert's Quartet in G Major, Op. 161. The Carmirelli Quartet (Pina Carmirelli and Montserrat Cervera, violins, Luigi Sagrati, viola, and Arturo Bonucci, 'cello) is a first-rate organization. The members play with a fine unity of purpose and an excellent balance, and they clearly differentiated between the varied styles of the three pieces on the program. Mr. Smith played his part of the Boccherini as though he were a character member of the group. The Verdi Quartet is the only chamber work of a composer noted for working in a larger frame. As one would expect, it has some dramatic moments and some long-spun melodies, but it is a real string quartet, and it did not suffer by its juxtaposition to two works by composers more prolific in this field. C. E. R.

Donald Stenberg, baritone, and **JoAnn Crossman,** pianist, Nov. 9, E—A joint New York recital debut was made by this husband and wife team, who had been heard on the Pacific Coast and in the Middle West. Mr. Stenberg sang three groups of songs, including an air from Handel's "Orlando" and "Oh, Sleep" from his "Semele," three lieder from Schubert's "Schöne Müllerin," two works by Fauré, Ravel's cycle "Don Quichotte à Dulcinée," songs in English by Sidney Homer, Charles Ives, Samuel Barber and John Alden Carpenter. He revealed a voice well cultivated, plus sincerity and a sense of style. Miss Crossman played four pieces by Bartók, Griffes' "Fountain of the Acqua Paola," Chopin's B minor Scherzo, Op. 20, and Schubert's Sonata in A major, Op. 120, with firm technical command; her gifts appeared at their best in the cantabile passages of the Chopin work, where she brought warmth and atmosphere to her playing. She performed all the accompaniments for her husband ably. R. K.

Albert Fuller and **Paul Wolfe,** harpsichord duo, Nov. 10, E—The unusual combination of two harpsichordists playing works originally written for this medium made the recital one of considerable interest. Mr. Fuller had edited six pieces by Pierre de la Rue, 16th century composer, whose name is associated with Okeghem. These proved delicate and charming bits of early polyphonic writing and were played with command of atmosphere and style by the two performers. Their playing seemed to be more angular and stiff in two fugues from J. S. Bach's "Art of the Fugue," which according to the program were arranged for two harpsichords by Bach himself. A "Musete de Choisi" and "Musete de Tavern" (?) by Couperin were performed with vigor and incisiveness. Following a Sonata in F Major by Friedemann Bach, the program closed with two rare Concerti (in G major and A minor) by the Spanish master, Padre Soler, which Mr. Fuller had discovered. R. K.

New Art Wind Quintet and **Harriet Wingreen,** pianist, Nov. 15, 5:30 p. m.—The second program of the Sunday Concert Society was given by members of the New Art Wind Quintet and Harriet Wingreen, pianist. The program had a wide range. It included Mozart's Quintet in E flat, Poulenc's Sextuor for Piano and Winds, Villa-Lobos' Quintet "en Forme de Choros" and an Anton Reicha Wind Quintet. Of all these, the most original was that by Villa-Lobos, which included passages inspired by folk music of Latin America. The Poulenc score was witty and highly tasteful, and the Reicha was an exhumation of a composer important in the early Mannheim school but hardly very invigorating to listen to today. Of all the works, the Mozart was the most beguiling. The wind players were Martin Orenstein, flute, Charles Russe, clarinet, Melvin Kaplan, oboe, Morris Newman, bassoon, and Ralph Froelich, French horn. In general, the playing in this concert was most accomplished. T. S.

Ingrid Haebler Scores in N. Y. Debut

Clarion Concerts, Dec. 8, E—The opening event at Town Hall by this enterprising group, under Newell Jenkins' direction, was all-Mozart. A feature was the New York debut of Ingrid Haebler, noted young Viennese pianist, as soloist in the Piano Concerto in B flat major, K. V. 595. Miss Haebler made an excellent impression with her performance; she is very well equipped technically, has the Mozart traditions at her finger tip. Especially, she gave a certain warm glow to the middle movement that inspired the members of the ensemble to achieve a notably unity of mood. One wishes, however, that she would add further facets of brilliance to her otherwise satisfying musicianship.

The second soloist on this evening was Robert Cole, bassoonist, who gave an able performance of the rather thankless Bassoon Concerto in B flat major, K. V., 191. He has an agreeable tone and a fine sense of phrase, and socred particularly in the difficult cadenza. It is a work in which such superhuman technical effects are demanded that one could pardon a few tones less agreeable to the ear.

The purely orchestral ingredients of the program were "Eine Kleine Nachtmusik" and the great Symphony in G minor, No. 40; in the latter the conductor and players worked like a group of daemons and contrived to sound like an ensemble of at least 80! As a special Christmas present, the conductor added to the list the final movement of the gay "Musical Joke." The audience was large, distinguished, and very enthusiastic. R. K.

TOWN HALL

Gilbert Reese, 'cellist, Oct. 18, E—With Paul Ulanowsky as a fine piano co-artist, Mr. Reese gave a recital including three sonatas—Vivaldi's No. 5 in E minor, Chopin's in G minor, Op. 65; and Beethoven's in G minor, Op. 5, No. 2. The artist had appeared here in 1957 and made a generally good impression. On this occasion he seemed not to be as keenly attuned to his music as one might have wished, though his 'cello produced a warm and colorful palette of tone, and his technical control was also demonstrated as superior. Portions of the Beethoven sonata made a strong effect on the listener. At the end his printed list included a group made up of Fauré's "Après un rêve," "Sea Chanty" by Bloch arr. by Borisoff, and Sibelius's "Malinconia," Op. 20. D. F.

Jeaneane Dowis, pianist, Oct. 22, E—A large audience gave a warm reception to the interesting New York debut of this pianist. Miss Dowis has concertized and won several awards, and this shows in her poise and assurance. Her technical facility is considerable, characterized by unfailing accuracy and an awesome strength. These were shown to best advantage in Barber's Sonata for Piano—where fistfuls of chords were tossed off with great dispatch, and the jazzily syncopated Fuga was played "con spirito" as indicated. The piece poses innumerable challenges, and Miss Dowis' performance was a smashing victory. The percussive qualities of the Barber echoed in the "Préambule" of Schumann's "Carnaval"; it took awhile before she harnessed her ebullient energy to cope with the music's more romantic approach. There were phrases turned with a great deal of delicacy, and moments where her pianism imparted a feeling of tender warmth. But some unusually percussive sforzandos and rushed tempos created an impression that perhaps, in her enthusiasm for avoiding sentimentality, the pianist had gone to the opposite extreme of coldness. The Beethoven Sonata in Ab, Op. 110, and Mozart's "Ah, Vous dirai-je, Maman" were played fluently and accurately, but with a lack of distinction that made them sound rather dry and pedantic. E. L. S.

William Aubin, baritone, Oct. 25, A—A fine display of excellent singing musicianship and mature artistry marked Aubin's concert. In a traditionally shaped program, this artist showed his understanding of the classic style in works by Gluck, Lully, Handel and Bellini. In his readings of five of the lieder of Hugo Wolf, Aubin expertly realized the variable mood and transient emotion called for in these songs. "Der Tambour" was particularly effective, with a remarkable child-like charm showing through, while the final number in this group, "Die Geister am Mummelsee," was rich in mystic colorations. In the "Chansons Gaillarde" by Poulenc, the barbed wit and cynical humor were effectively delineated with pungency, dramatic flair and fine diction. Otto Herz gave sensitive and knowing accompaniments. D. J.

Gerald Goodman, harpist, and co-artists, Oct. 26, E—The lighter muse was amply served in an unusual but entertaining concert which alternated a four-harp ensemble, a solo harp assisted by a string ensemble, and the fascinating dancers Carola Goya and Matteo. The dancing art of the latter pair was of a high order, and their castanet obbligato to the music of Granados and Albeniz decidedly stunning, as were also their appropriately costumed dances of Hindu tradition. They were ably assisted in background music by a string ensemble and at other times by the harp quartet and solo 'cello.

The harp soloist, Gerald Goodman, deftly displayed his virtuosity in a group of Salzedo compositions (very modern effects), Saint-Saens' "Fantasy for harp and violin," (the latter in the capable hands of Louis Simon) and a Handel Concerto in which he was assisted by the string ensemble. The necessity of a changed stage setting for each number prolonged the evening unduly, but in no way did the length of the program deter the large audience from expressing its delight. R. H. W.

Ksenia Bidina, mezzo-soprano, Nov. 1, A—This attractive Latvian mezzo sang a program of songs by Purcell, Mahler, Wolf, Hindemith, Britten, Barber, Ireland and Bridge. She also performed a group by Vitols, Kalnis and Schuberts, composers of her native land, as well as the aria "O Mio Fernando" from Donizetti's "La Favorita."

Endowed with striking good looks and a lovely voice, Miss Bidina is a well-schooled singer. Unfortunately, she seemed to lack a communicative spark in her songs, except for the Latvian numbers, in which she realized her best singing. D. J.

Lois Hartzell, soprano, Nov. 1, A—Exhibiting fine musicianship and a brilliant voice, which served her well in songs climactic in nature, Miss Hartzell sang works by Mozart, Schubert, Brahms, Respighi, Zandonai, the "Five Poemes of Baudelaire" by Debussy and an American group consisting of songs by Hartzell, Hoiby, Murat and Edmunds. The soprano, who has a real flair for the operatic, did not penetrate deeply into the subjective writings of Debussy, where nuance and subtlety are an essential. A fault of Miss Hartzell's vocalism is her continuing desire to sing with too much volume and darkened tone, causing an edgy quality and lack of clarity in all but the high ranges. Millard Altman provided excellent accompaniments. D. J.

Beveridge Webster, piano, Nov. 3, E—Mr. Webster's program (the first of three) consisted of Schubert's Sonata in G, Op. 78, Bartok's "Out-of-doors Suite," Schumann's "Forest Scenes," Op. 82; intermission was followed by the "Bourrée Fantasque" of Chabrier, two Etudes ("Pour les cinq doigts" and "Pour les Tierces) by Debussy and also his "Hommage à Rameau"; Liszt's "Dante" Fantasia was a roof-raising conclusion. A solid array of works indeed, played by Mr. Webster with command, style, and excitement. Perhaps his outstanding feature is the control of dynamics; this enabled him to endow the Schubert with a sustaining interest which might otherwise flag at times (beautiful though parts of it are) and to play the Bartok and the Schumann with a vividness which created pictures before the listener's very eyes. The second half of the program shifted the emphasis from sensitivity to sheer bigness, and Mr. Webster was up to the mark every step of the way. S. F.

Theodora Andrews, soprano, Nov. 5, E—For her New York debut, Miss Andrews presented an extremely difficult program: Fiordiligi's aria from Mozart's "Cosi Fan Tutte," Richard Strauss's "Four Last Songs," and Ariadne's monologue from "Ariadne auf Naxos," Debussy's "Ariettes Oubliées," Ravel's "Cinq Mélodies Populaires Grecques," and the Bolero from Verdi's "Vespri Siciliani." On the credit side, Miss Andrews has a clear soprano voice, basically of good quality and generally well produced, of good size and ample range. Nor did pitch, rhythm or words present any hazards. But the interpretative facet was less successful. First of all, she is not a bravura singer. While she sang all the notes, she was not able to project the brilliance inherent in the Mozart and Verdi excerpts. The profound philosophic content and the extended structure of the Strauss songs, as well as the subtle world-weariness of the Debussy "Ariettes" was beyond her present musical experience. The charm with which she projected the Greek songs suggests that she would have been wiser to have chosen music of a more accessible nature. C. E. R.

Jeannette Haien, pianist, Nov. 6, E—The pianist's program consisted of Mozart's Fantasie in D minor, K. 397; Kabalevsky's Sonata, Op. 45; the "Consolation" in D flat minor and "Funerailles" of Liszt; Schubert's "Moments Musicaux," and Chopin's Ballade in G minor. Particularly in the Kabalevsky, Miss Haien revealed considerable technical precision, and in the Andantino "Moment Musical," she proved capable of producing some beautiful tone. Elsewhere, the clear projection of her musical ideas was marred by some extremely percussive playing, and heavy-handed accents interfered with the music's flow. Some of the harshness of tone might be laid to the piano, which seemed not to have weathered that night's storm with much success. E. L. S.

Marisa Regules, pianist, Nov. 9, E—An uncompromising program — Beethoven's A major Sonata, Op. 101, Prokofieff's Sonata No. 7, Ravel's "Valses Nobles et Sentimentales" and Schumann's "Carnaval" — revealed Miss Regules' physical strength and dexterity at the keyboard (her fingers can do anything she demands of them). But it also laid bare her shortcomings: a rather hard and unchanging tone, and a tendency to drive relentlessly onward with little chance given to tenderness or lyricism. As a result, all four works sounded uncannily alike. She has the capacity to overcome these drawbacks, however, if certain melodic moments in the Prokofieff slow movement are any evidence. If she can soften her formidable technique with musical affection, she will be an impressive performer. S. F.

Paul Gavert, baritone, Nov. 15, A—Showing an unusual attention to style and diction, Mr. Gavert sang with imagination and considerable insight in his well-planned debut here. Tall and handsome enough to be good Broadway material, this baritone had fine stage presence and sang with outstanding lyric flow. The fact that he is not endowed with a first-rate operatic voice might have caused disappointment to some, but certainly he uses his limited vocal prowess to the fullest extent. His exacting program included works of

(*Continued on page 28*)

REVIEW OF RECORDED MUSIC

Reviewed by Arthur Cohn, G. A. Devlin, Ralph I Friedman, Richard Hall, Russell Kerr, T. W. Thompson.

AGAIN "MESSIAH"

Handel: MESSIAH. THE HANDEL AND HAYDN SOCIETY OF BOSTON. THE ZIMBLER SINFONIETTA, THOMPSON STONE, COND. ADELE ADDISON (SOPRANO), LORNA SYDNEY (CONTRALTO), DAVID LLOYD (TENOR), DONALD GRAMM (BASS). Kapp KL3-8000 Monaural or K-3-8000-S, Stereo. Three records in each case.

Among its blessings, the holiday season always brings the annual live and recorded performances of "Messiah." This recording by the Handel and Haydn Society of Boston bears the tradition of over 200 performances, dating from the first "complete" hearing of the oratorio in the United States, Dec. 25, 1818. In this Society's version we get 41 of the original 53 numbers—a selection that has evolved over its many years of experience with the score.

This performance, although not lacking in dramatic intensity and fervor, has a poised reserve that leans more to the sacred than the theatric aspects of the music. ("Messiah" has had as many interpretations, of course, as there are choral societies, soloists and conductors. Comparisons and discussions of right and wrong are frequently tiresome and confusing. I prefer to accept what is satisfying at the time of hearing as being valid.)

And so to this current issue: The Zimbler Sinfonietta plays with a full, round sound that is never heavy, and is cleanly recorded. Adele Addison is exquisite in her recitatives; I have never heard "Rejoice Greatly, O Daughter of Zion" more beautifully sung. Lorna Sydney does justice to the exalted "He Shall Feed His Flock" but is somewhat pallid in the earlier "Behold a Virgin . . ." Donald Gramm has taste and musicianship, and is very effective in "For behold, darkness shall cover the earth" and the succeeding aria. The tenor, David Lloyd, is always musical and sensitive. The chorus sings with precision and well-controlled nuance. Dr. Thompson Stone maintains a gentle but firm conductorial hand over a unified and frequently inspiring performance. The excellent monaural sound is given added perspective by the stereo version.

R. I. F.

PIANO AND ORCHESTRA

Beethoven: CONCERTO NO. 5 IN E FLAT MAJOR, OP. 73 ("EMPEROR"), EMIL GILELS, PIANO, LENINGRAD PHILHARMONIC ORCHESTRA, KURT SANDERLING, COND. Monitor MC 2033. This giant of concerti requires a giant among pianists. The fabulously gifted Gilels qualifies with distinction. He plays huge chords and quick runs with equal facility and shows a remarkably well developed capacity for playing soft passages with beauty of tone and breadth of expression. Despite the soloist's superlative technical equipment and, particularly in the Adagio, the expressive shading he gives phrases, the over-all performance registers on the dull side. Why? After listening to a number of Monitor recordings—all well engineered to reproduce with excellent fidelity and all featuring widely hailed soloists—this reviewer inclines to blame the conductors and orchestras. It seems as if most, at least, of Russian ensembles cannot compete with the professional standards of America and Western Europe. Their "sound" is frequently cramped, their technique jagged, their ensemble spirit next to non-existent.

E. L. S.

VOICE AND ORCHESTRA

Kalmanoff: LAMENTO DI PUCCINI. **Puccini:** "NESSUN DORMA" FROM "TURANDOT." HUNGARIAN PHILHARMONIC ORCHESTRA, ROZSNYAI, COND. TAP T-5005. Based on the simple poem attributed to Giacomo Puccini, the gifted young American composer Martin Kalmanoff has fashioned a hauntingly lovely song, purposely reminiscent of the immortal masters lush lyrci style and melodic flow. Miklos Gafni lends his rich tenor to this effective selection with good results.

On the other side of this 45 rpm record, Gafni is heard singing "Nessun dorma" from "Turandot" by Puccini. Here he does his best singing and shows himself to have an outstanding voice. The Hungarian Philharmonic has a good sound, being made up of players from the Philharmonia Hungarica presently touring the U. S. with Dorati as guest conductor.

D. J.

STEREO

OPERA

Boito: MEFISTOFELE. CESARE SIEPI (MEFISTOFELE), RENATA TEBALDI (MARGHERITA), MARIO DEL MONACO (FAUST) AND OTHERS. CHORUS AND ORCHESTRA OF ACCADEMIA DI SANTA CECILIA, ROME. TULLIO SERAFIN, COND. Complete recording. Three records. London OSA 1307 Stereo.

It has been suggested that Arrigo Boito pursued the career of librettist out of fear of failure as a composer. Whatever his reasons, the fact remains that, despite obvious musical talents exhibited at the age of 26, when he wrote "Mefistofele," he chose to lay his claim to immortality as literary collaborator to other composers, notably Verdi ("Otello" and "Falstaff").

"Mefistofele" has many powerful moments, and a masterly performance such as the one here committed to records by London can make the most of the strong points and minimize the trivialities. Cesare Siepi, in the title role, the chorus and orchestra bring out all the majesty of the Prologue. The "Son lo spirito" of the pact scene is hair-raising, as is the wild revelry of the Witches' Sabbath. Del Monaco's "Dai Campi" of the same pact scene and "Ogni mortal" of the Epilogue are excellent. The superb artistry of Renata Tebaldi dominates the prison scene; her aria "L'altra notte" is especially beautiful. Tullio Serafin, conducting, brings out the best in the score and the performers. The quality of the sound is outstanding.

R. I. F.

CALLAS IN "MAD SCENES"

MARIA MENEGHINI CALLAS: MAD SCENES FROM "ANNA BOLENA" (DONIZETTI), "HAMLET" (THOMAS), "IL PIRATA" (BELLINI). PHILHARMONIA ORCHESTRA, NICOLA RESCIGNO, COND. Angel 35764. Stereo.

The theme of the neurotic, psychopathic or delightfully daffy female, driven to distraction by disillusionment, the loss of a lover, or similar circumstances, supplies the material for another specialized recorded recital by Maria Callas. Although the operas from which they are taken have virtually disappeared from the stage, the three scenes are brought vividly to life by Madame Callas' acknowledged dramatic gifts. Particularly effective is her delicately sensitive portrayal of the wistful and confused Ophelia in the "Hamlet" excerpt. Proper assistance is provided by assorted soloists and chorus, with the Philharmonia Orchestra conducted by Nicola Rescigno. The recorded sound is clean and well-proportioned.

R. I. F.

SMETANA CYCLE

Smetana: MA VLAST (SYMPHONIC POEM CYCLE). VIENNA PHILHARMONIC ORCHESTRA. RAFAEL KUBELIK, COND. Complete recording. Two records. London CSA 2202. Stereophonic.

"Ma Vlast" ("My Fatherland") is one of the great nationalistic works of the symphonic literature. It is made up of six tone poems, "Vysehrad," "Vltava" ("Moldau"), "Sarka," "From Bohemia's Meadows and Forests," "Tabor," and "Blanik." Collectively, it is a musical epic, although it is rarely performed in its entirety outside of Czechoslovakia, though "Moldau" is popular. The beautiful countryside, the great landmarks, the folklore, and the historic struggles for freedom of his beloved homeland all serve as rich inspiration for Smetana's most important orchestral work.

This is the first stereophonic recording of the complete cycle. London fittingly utilizes the services of what is perhaps the greatest orchestra in Central Europe, and one of the best living interpreters of Czech music, Rafael Kubelik. The recorded sound does full justice to a performance that is all one could ask for.

R. I. F.

WIND CONCERTI

Haydn: TRUMPET CONCERTO IN E FLAT MAJOR. **Mozart:** FLUTE CONCERTO NO. 2 IN D MAJOR (K.314). **Schumann:** ADAGIO AND ALLEGRO FOR HORN, OP. 70 (ORCHESTRATED) BY ANSERMET). PAOLO LONGINOTTI (TRUMPET), ANDRE PEPIN (FLUTE), EDMOND LELOIR (HORN). L'ORCHESTRE DE LA SUISSE-ROMANDE, ERNEST ANSERMET, COND. London CS 6091 Stereo.

Haydn's Trumpet Concerto now boasts no less than eight listings in the LP record catalogue—tangible proof of its popularity. Mr. Longinotti's conception is musicianly and his execution is very clean. From his tone, I suspect the use of a small-bore cornet rather than a trumpet. Mozart's Flute Concerto was originally written for the oboe in the key of C major. I must confess that I prefer the original version, although it receives a lovely performance by André Pepin on this disc. Schumann evidenced a real feeling for the tonal qualities and technical possibilities of the French horn in his highly romantic Adagio and Allegro. Leloir gives a fantastic performance on this most difficult of brass instruments. Ansermet has served the composer well in his orchestration of the original piano accompaniment. The stereo sound is very good, with the solos apparently centered between speakers.

R. I. F.

PIANO SOLO

Chopin: BALLADES: ANDANTE SPIANATO AND GRAND POLONAISE, OP. 22. GARY GRAFFMAN, PIANO. RCA Victor LSC-2304. Adding more Chopin to the already crowded catalogue demands a performance beyond the ordinary call of playing to be recognized. Graffman's insight into the "Ballades" is no commonplace endeavor, and he shows a continuity of line, a poetical and a dramatic viewpoint, that brings these works into proper perspective. Ultra-capriciousness so often marks the performance of these miniature keyboard tone poems and affects the problem of shaping them proportionately, italicizing the important parts of the narrative, and yet retaining style (and perspective), which must be solved. Graffman's equipment poses no problem, however, in this respect. A. C.

FOR ORCHESTRA

Handel: WATER MUSIC SUITE. **Haydn:** SYMPHONY NO. 94, "SURPRISE." THE PITTSBURGH SYMPHONY ORCHESTRA, WILLIAM STEINBERG, COND. Capitol SP 8495 Stereo.

The celebrated "Water Music" suite is represented here in the usual six-movement excerpt arranged by Sir Hamilton Harty, consisting of an Allegro, Air, Bourée, Hornpipe, Andante Espressivo, and Allegro Deciso. The performance by Steinberg and the Pittsburgh Symphony is well-paced, clean, and generally satisfying. The opening Allegro is brisk and festive. The lovely Air is not sentimentalized by sticky tempo. Oboe and bassoons are nimble in the Hornpipe, and the flute solo in the Andante Espressivo is warm and singing.

The reading of the "Surprise" Symphony is straightforward, but orchestra and conductor are too conscientious to be commonplace. Their playing has vitality, finesse, and probity. Haydn is presented on his own terms, which approach is probably best for all the classicists. The stereo sound is excellent, although possibly a bit too spacious for the Handel. R. I. F.

POP CONCERT, LATIN AMERICA, CLEVELAND POPS ORCHESTRA, LOUIS LANE, COND. Epic LC 3626. We have long possessed a truly fine orchestra that can play the repertoire that is just one cut below the standard concert-hall fare in the Boston Pops Orchestra. And now we have another such group, a fact of which this recording is proof. Lane's first release was stimulating; this one is exciting. Nor is the music of bandshell variety. Gershwin's "Cuban Overture," Gould's "Guaracha," Guarnieri's "Brazilian Dance," and works by Bernstein, Benjamin, Villa-Lobos, Lecuona and Galindo are no sugar-coated chestnuts. In fact, pieces such as the "Sones de Mariachi" of Galindo and Villa-Lobos' magnificent picture of a puffing mountain train are artistic triumphs. Lane's orchestra plays magnificently; this young conductor is to be congratulated for a gratifying recording. The liner notes (by Klaus George Roy) are far above the ordinary. All in all, Epic should be happy with the issue. A. C.

FOR PIANO AND ORCHESTRA

Rachmaninoff: PIANO CONCERTO NO. 2. COLIN DAVIS, PIANO, NEW SYMPHONY ORCHESTRA OF LONDON, PETER KATIN, COND. Richmond S 29059. Why must competency be translated into the erratic because a performer feels he must evoke a new sensation? Davis is certainly a well-equipped pianist, but he plays havoc with tempi in the first movement to such an extent that previous events cast their shadows ahead and the better spirit of the last movements is somewhat spoiled. The standards for performing this Russian masterwork are as high and as demanding as for any Beethoven concerto, yet the "paraphrasing" that takes place in this version makes one feel that Rachmaninoff is considered a toothsome sweet to be played with like a lollipop. Continuity is quite often a dead issue. The rather sodden orchestral tone is no help whatsoever. A. C.

RHAPSODY UNDER THE STARS: LEONARD PENNARIO WITH HOLLYWOOD BOWL SYMPHONY ORCHESTRA, MIKLOS ROZSA, COND. **Rozsa:** "SPELLBOUND" CONCERTO. **Liszt:** HUNGARIAN RHAPSODY No. 2. **Williams:** DREAM OF OLWEN. **Rachmaninoff:** VARIATION NO. 18 ("RHAPSODY ON A THEME OF PAGANINI"), **Beethoven:** "PATHETIQUE" SONATA (ADAGIO MOVEMENT). **Sinding:** "RUSTLE OF SPRING." **Mozart:** SONATA IN C (FIRST MOVEMENT). Capitol SP 8494 Stereo. Here we have "Classical" music—Hollywood style. I am sure that the music from "Spellbound," the Liszt Hungarian Rhapsody, the "Dream of Olwen," and such pieces have their special appeal to music lovers at one time or another. But I am equally sure that most pop concert audiences would fully enjoy hearing Mr. Pennario play the Mozart and Beethoven Sonata movements *without* the "enhancement" of the orchestral arrangements. Why degrade both music and listener? R. I. F.

OPERA

Verdi: MACBETH. METROPOLITAN OPERA ORCHESTRA AND CHORUS. ERICH LEINSDORF, COND. LEONARD WARREN (MACBETH), LEONIE RYSANEK (LADY MACBETH), JEROME HINES (BANQUO), CARLO BERGONZI (MACDUFF), WILLIAM OLVIS (MALCOLM), AND OTHERS. Complete recording. Three records. RCA Victor LSC 6147, Stereophonic. Verdi's "Macbeth," first produced in 1847 at the Teatro della Pergola in Florence, with considerable success, and subsequently heard in other European centers, as Rio de Janeiro, Havana and New York was substantially revised for the Paris premiere in 1865. This latter is the version used in the Metropolitan Opera's recent production and heard in this recording. This version of "Macbeth" thus cannot be considered a youthful creation as a whole, in spite of the work's chronology. Verdi certainly understood and felt deeply the brooding tragedy and drama of the Shakespearean masterpiece and its characters.

The recording adheres accurately to the Metropolitan production, and the musical and sonic quality is, with slight exception, as superior as we have had from these forces. Leonard Warren brings to the title characterization some of the finest work of his illustrious career. Leonie Rysanek, as Lady Macbeth, does some very attractive singing, and her Sleepwalking Scene is wholly convincing. Jerome Hines as Banquo, and Carlo Bergonzi as Macduff deliver admirable performances. The orchestra and chorus are clean sounding and precise. Last but definitely not least, Erich Leinsdorf on the podium is the driving force behind a most welcome addition to the Met's repertoire. R. I. F.

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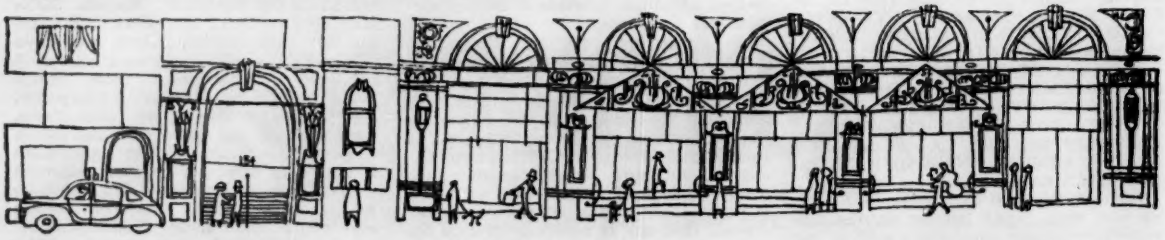

Many changes are in prospect for the next year, now that Columbia Artists Management is to be the new owner and tenant of the Carl Fischer Building on our dear old Music Lane—and Carnegie Hall is not accepting any bookings for 1960-61. . .

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And, of course, nobody could escape the violent waves set in motion internationally by the feuding of **Maria Callas** and her industrialist husband, Signor Meneghini, which have been agitating both the land AND the sea lanes. . .

I don't pretend to be able to explain that horrid episode in Kansas City when a bomb was reported concealed in the theatre where La Divina was to give a concert. Pluckily she sang her opening aria despite the threat, and then let the assembled notables go out quietly (Harry Truman included). No bomb was found. (Question marks are still hanging over a lot of heads.)

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Newcomers to the world of music—junior variety—include a new baby boy in the household of **Roberta Peters,** "Met" thrush, and her husband, Bertram Fields, the second child of that union. I hear "Robbie" is coming back betimes—in fact, will sing Zerlina in "Don Giovanni" in Mr. Bing's emporium on Jan. 16. Congratulations!

Rudolf Serkin and his wife, daughter of the late Adolf Busch, have welcomed a new child into their fairly populous home in the Quaker City. Mr. and Mrs. **Isaac Stern** also greeted their second (a boy) on Dec. 17.

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Among those who waved cheery greetings on Fifty-Seventh Street in recent days was **Brian Sullivan,** the "Met's" romantic tenor, fresh from appearances in the Red Rocks Festival as the noble outlaw in "Girl of the Golden West.". . .

We were also greeted by handsome tenor **Jon Crain,** who is busy with opera appearances this fall and was en route to Mexico City for the lyric season. . .

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Television seems to be expanding its reach; every month more musicians are being drawn in. The other eve we espied no less a classicist than **Zino Francesscati** pouring forth dulcet violin solos on the Bell Telephone Hour. . . And he's not the only one—witness **Eileen Farrell** doing a jazz number on **Ed Sullivan's** show the other Sunday, and really getting in the groove, as they say. . .

Another alluring soprano, our own American **Sarah Fleming,** has been heard in three performances of Carlos Chavez's latest opera, "Panfilo and Lauretta," at the Opera Nacional in Mexico City.

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Before doing that little stint with the lyre in "Orfeo" for the San Francisco Opera, handsome **Blanche Thebom** toured the Far East and combined a sizable tour for ANTA with meetings with the local Fulbright committees, then singing with the Athens Symphony and in the Dubrovnik Festival. Busy gal, she. . .

The Philadelphia Orchestra's breach with the musical union (which delayed the opening concerts by two weeks or so) is all healed up, and just in time, too.

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The late **Edward Johnson,** former "Met" manager, left an estate of $594,-433 according to recent probate of his will in Guelph, Ont. Seems opera-going pays. . . After the Island Opera of Ohio State Univ. completed a summer of productions, **John Cobes,** its technical director, who also sang Piquillo in "La Perichole," when the title role was done by **Sue McCord** of Worthington, Ohio, married her, thus keeping all duets within the family. . .

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Anna Russell, the irrespressible lampooner of the great and not so great in music, has been roaming widely recently—from the Anchorage (Alaska) to the Vancouver Festival and then across the briny to Edinburgh Festival and London; she will sing in three performances with the Cosmopolitan Opera in San Francisco this season, it is rumored—they do say she is *ne plus ultra* in "Hänsel and Gretel," the oven part, of course. . .

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Joan Carroll, soprano of the New York City Opera, has been engaged for two years by the Hamburg Opera. . The place of Enrique Serratos as second violinist of the Curtis String Quartet is being taken over by **Melhi Mehta** . . . . **Hugo Weisgall,** who besides composing also teaches at Juilliard School of Music, is to be visiting professor of music at Pennylvania State College as well. . . .

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Heidi Krall, soprano, and **Theodor Uppman,** baritone, both of the Metropolitan Opera, were heard at the first concert of the season by the Haarlem Philharmonic Society of the City of New York on Nov. 20 in the Grand Ballroom of the Waldorf Astoria; the new president, Mrs. Millard L. Robinson, presided. . . . .

Pianist **Andor Foldes,** recently concluded a four months' tour of 46 concerts including India, Australia, New Zealand, Indonesia and Japan. In New Delhi, Prime Minister Nehru attended his concert and presented the flowers after the concert to the pianist in person. . .

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Pianist **Jacques Abram** returns to Europe in February for his ninth tour there and will appear with the Danish State Radio Orchestra for the third time . . . Pianist **Maryan Filar** leaves for a European tour on Jan. 9; among his dates will be solo ones with orchestra in Denmark, Western Germany and the Warsaw Philharmonic Orchestra . . . Flutist **Elaine Shaffer** made her New York debut at Town Hall, Nov. 27, after six years spent in Europe . . .

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When **Michael Davis,** 23-year-old British violinist, arrived in New York for his Town Hall debut on Nov. 23, his violin, perhaps induced by the difference in humidity from that of dear old England, became unglued; the disconsolate artist, having hied to the repair shop of instrument dealer Jacques Francais, was rescued from his plight when that gentleman lent him a precious Guarneri del Jesu valued at $28,000 for his U. S. bow . . .

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The musical life is beset with unexpected hurdles, but hardly ever does a concert meet the difficulties that a recent chamber music program given by the **Silvermine String Trio** at the Cafe Figaro in Greenwich Village did. The group of earnest chamber players had gathered on Oct. 4 (a Sunday afternoon) to play some Bach for an invited audience when in trooped two members of the constabulary who declared the sounds must cease, this being "entertainment," which the cafe allegedly had no license to present. The audience and players then trekked by invitation to conclude the program in an apartment of a music-lover on East Twentieth St. Later a court decision revised the ruling.

If this tendency increases, we may soon be back to the days in London when concerts were given by Thomas Britton, Esq., a musical small-coals dealer, whose musicales in his room above the shop created more warmth than his best fuel, says your GADABOUT.

THE NATIONAL SCENE

BIRGIT NILSSON *as Senta and* EUGENE TOBIN *as Eric are seen before the ghost ship of the Flying Dutchman in Act III of Wagner's opera with the Lyric Opera of Chicago.*

CHICAGO

■ Honors for the first Lyric presentation of Wagner's "Flying Dutchman" go particularly to the principals, the chorus and the conductor Lovro Von Matacic. As Senta, Birgit Nilsson was in especially fine voice; her interpretation of the Ballad was the most poignant this reviewer has heard. Making his Lyric debut, Joseph Greindl sang an expert Daland. In his first appearance in America, the Yugoslav bass Tomislav Neralic was heard as the Dutchman; he has a glorious voice, and the duet between the Dutchman and Daland in the first act was a pleasure to the ear.

Two American-trained singers were also in the cast—tenor Eugene Tobin, and mezzo-soprano Mary MacKenzie, who coached for the role of Mary at the 1959 Bayreuth Master Classes.

EILEEN FARRELL *in the title role of Ponchielli's "La Gioconda" kneels before her blind mother, La Cieca* (IRENE KRAMARICH), *in Act I of the Lyric Opera of Chicago production.*

The stage settings, borrowed from the Rome Opera, were so cumbersome and old-fashioned (they look as if they were remnants of Wagner's premiere performance in Dresden) that the shipping expenses seemed hardly worthwhile.

Von Matacic drew some excellent results from the Lyric Opera Orchestra which, for the most part, lacks the necessary forces to produce a truly lush Wagnerian sound. S. L.

One of the few solid Italian offerings of the present Lyric season was a stellar production of Verdi's "A Masked Ball," last heard here in 1957. The audience seemed to be delighted to listen to first-rate bel canto singing.

Birgit Nilsson as Amelia proved beyond a doubt her versatility in handling roles from either the German or Italian wings. Giuseppe di Stefano was in wonderful voice, and his Riccardo was one of the most convincing of the many roles he has played here. Tito Gobbi's Renato was also superlative and his "Eri Tu?" brought the house down.

No less important than the principals were Sylvia Stahlman's Oscar and Irene Kramarich's Ulrica. Miss Stahlman's coloratura has grown in beauty, size and accuracy since her portrayal of Oscar here in 1957. Peter Harrower, Andrew Foldi, Bernard Izzo and Mariano Caruso filled out the cast. Veteran opera conductor Bruno Bartoletti, returning to the Lyric after a season's absence, provided consistently expert musical guidance throughout the performance. S. L.

■ The Lyric Opera's last production of the season was a revival of Massenet's "Thais," last heard here in 1935. The opera provided a spectacular vehicle for the American soprano Leontyne Price. The French baritone Michel Roux made his Lyric debut in the role of the young Cenobite monk, Athanael. Leopold Simoneau was outstanding as Nicias. In a departure from his usual Italian buffo roles, basso Fernando Corena sang the part of Palemon. The remainder of the cast included Kay Graves, Irene Callaway, Ardis Kranik and Irene Kramarich.

Though the performance was competent, it was far from exciting. Some of the best moments were provided by the Lyric Opera Chorus and Irene Kramarich as the abbess Albine, who receives the reformed Thais. The orchestra's concertmaster Fritz Siegel played a highly over-romanticized Meditation, to the delight of the audience. From the vocal standpoint Miss Price was everything one could hope for but as an actress leaves much to be desired. With her magnificent voice, Miss Price could do justice to many roles and this reviewer hopes that she'll be cast in a more vocally rewarding one next season.

"Thais" introduced the young French conductor George Pretre to American audiences. There are relatively few conductors of his age (about 35) that have the vast experience that he already has and the fine command of the orchestra. It would be very exciting if Mr. Pretre were given the opportunity to conduct Debussy's "Pelleas et Melisande" here next season. S. L.

■ An enthusiastic audience heard the outstanding duo-pianists Vronsky and Babin in their annual Orchestra Hall appearance. The recital opened with a whimsical yet solid performance of the Schumann Andante and Variations, Op. 46. The team then played the most important of Mozart's works for one piano, four hands—the Sonata in F Major, K. 497. The remainder of the program included Chopin's Rondo in C Major, Opus 73, Copland's "Danzon Cubano," "Jamaicalypso" by Arthur Benjamin and Victor Babin's own transcription of Tchaikovsky's Waltzes from "Swan Lake," "Eugene Onegin," and the "Nutcracker."

After four encores the Babins were allowed by the audience to retire. Vronsky and Babin will return to Chicago for two weeks in May to guest-teach twelve master classes, in which emphasis will be placed on the solo literature of the keyboard as well as the techniques of two-piano and piano duet paying. S. L.

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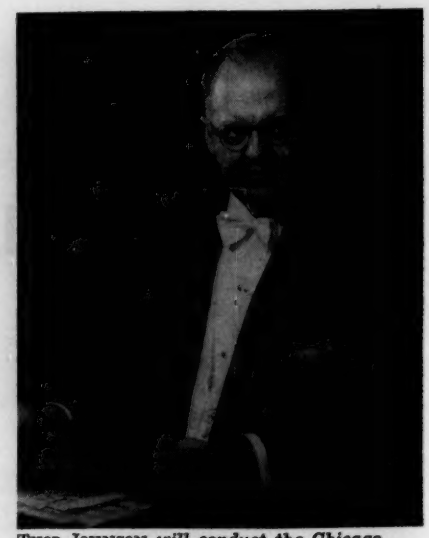
■ The return of Yehudi and Hepzibah Menhuin in a recital of sonatas for violin and piano marked the first appearance here in several seasons of Yehudi and the return after some years collaboration in great works of the literature. The opening Brahms D minor, Op. 107, was a balanced, beautifully proportioned reading, making up in musical soundness for occasional lack of brilliance and excitement which the score portends. The first Bartok Sonata, particularly close to Mr. Menhuin's heart, showed him at his best, with marked beauty of tone and brilliance of execution such as this listener has not heard from him in many seasons. But it was the Beethoven "Kreutzer" which crowned the concert. The slender sweetness of the violin line floated serenely against a piano part that rose to heights of great beauty, tonal richness and dynamic emphasis.

The American duo-piano team of Whittemore and Lowe opened the 1959-60 season of the Allied Arts Piano Series in a recital at Orchestra Hall. Their program, nicely balanced between the serious and the gay, held well-polished performances of Schubert's "Valses Nobles" and Brahm's "Variations on a Theme of Haydn," and a dramatic reading of Ravel's "La Valse." A group of contemporary works, announced *ex tempore*, ranged from the Poulenc Sonata and a work of Ned Rorem's to two excerpts from Krenek's "Six for Two" (written for this partnership), and Kreisler's "Stars in My Eyes." H. B.

■ Despite the indisposition of the ensemble's pianist, Nina Mesirow Minchin, the Pro Musica Trio offered a very satisfying program for their second of the current season. Miss Minchin's very capable substitute was Katja Andy, one of Chicago's finest pianists. Joining the regulars of the group, 'cellist Leopold Teraspulsky and violinist Sidney Harth, was violinist Teresa Testa Harth.

The program opened with Handel's Trio Sonata, in G Minor, op. 2. Next came Prokofieff's Sonata, Op. 56, for two solo violins and the Sonata, Op. 15, for two solo violins by Miklos Rozsa. The outstanding aspect of these three works was the beautifully matched tone quality of the two violinists. The list concluded with Beethoven's Trio, Opus 70, No. 1 in D Major ("Ghost"). The performance was exciting throughout, but the slow movement was especially lyrical. The Beethoven was a last minute substitution for the Trio in C Minor by Mendelssohn.

The next offering of the Pro Musica Society will be the only Chicago appearance this season of the renowned Juilliard Quartet. The concert will take place at Goodman Theater Jan. 11.



THOR JOHNSON *will conduct the Chicago Little Symphony, an organization of* 20 *of that city's best musicians, in a tour during February and March,* 1961. *Mr. Johnson served for* 11 *seasons as Music Director of the Cincinnati Symphony, and has occupied the same post at the Ann Arbor (Mich.) Festivals since* 1939.

Francois D'Albert, well-known Hungarian violinist, recently appointed president of the Chicago Conservatory, filled Fullerton Hall for his recital given there in late November. One greatly admired this artist's high musicianship and beautiful tone quality, his flawless technic, and the respect shown for the composers represented, whose works were interpreted with such perception and taste. One only wished that the program's first half—the Bach Sonata No. 2 in A major, Bernard Dieter's impressionistic and partly charming Sonatina and Frank Sonata—had been planned for better contrast.

In the same vein were performances of Kodaly's Adagio, Bartok's Six Roumanian Dances (transcribed by Szekely), less spirited than we had anticipated, and D'Albert's own Souvenir of Rome, sensitive, atmospheric and musically attractive. Finally, sparks flew to set spirits glowing with Paganini's "Witches' Dance," Ravel's "Piece en forme de Habanera" and this composer's "Tzigane." Irene Albrecht was the sensitive accompanist. DOSHA DEVRIES

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LOS ANGELES

■ The Los Angeles visit by the five Soviet composers and the one musicologist was a sterile affair. Nearly all distinguished visitors to Los Angeles are given a tour of the movie studios and at least one lush party around someone's sumptuous swimming pool. The Russians were given "the works." Musical activities centered around the music department of USC, and Dean Raymond Kendall was an efficient and diplomatic host. However, he was limited both by time and the schedule the State Department had planned for the visitors. Kabalevsky conducted the USC orchestra in his Third Piano Concerto; there was a visit to the Monday Evening Concerts and attendance at the San Francisco Opera's production of "Meistersinger."

At a music critic's luncheon at USC, Dr. Kendall skillfully arranged matters so that all of the critics present had a chance to interview each of the visitors. We circulated in groups of three or four. From Fikret Amirov our group learned nothing. His interpreter was ignorant of musical terms and advised us that he was just a "political" interpreter! Amirov did warm up enough to ask us if it ever snowed in Los Angeles. The usual silly questions were asked, of course; and some, such as those concerning the use of the note-row system in Russia, must have been posed so many times that they probably became irksome.

Shostakovich nervously chain-smoked cigarettes that appeared to have the filter on the lighter end, told us he had no new works planned. The Russians are not interested in electronic music, he said, and are not concerned with the experiments of Stockhausen, Nono and others in that area. Someone asked him if Schönberg was performed in Russia, to which he replied in the affirmative. But Kabalevsky, who speaks English, replied to the same question by saying that Schönberg is performed in the Soviet Union about as frequently as he is in America. Kabalevsky is a friendly, outgoing man. He spoke highly of Paul Creston's Second Symphony, and declared that he is an admirer of American composers such as Creston, Copland, Barber; but he added that in his opinion Gershwin, had he lived longer, would have been America's outstanding composer. At a luncheon given by the Composers and Lyricists Guild of America, the visitors were presented with medallions by a group of motion picture composers. The tour ended with a requested visit to the "fabulous" Disneyland—a pleasure denied Khruschev when he was here.

■ The Philharmonic season, which began on Nov. 12 with Bruno Walter conducting, and which has continued since then under the somewhat pedestrian Arturo Basile, has produced nothing worthy of comment except the brilliant playing of Rostropovich, who was the soloist in Shostakovich's 'Cello Concerto on Nov. 26. Other soloists were Claudio Arrau on Nov. 19, and Rudolf Firkusny, who introduced Dvorak's G minor Piano Concerto here. This work has never been popular with virtuosi because the solo part lacks the virtuoso flare. Firkusny played the version by the Czech Vilem Kurz, who has enlarged upon the piano part, but not, in my opinion, to the advantage of the concerto as a whole. He played beautifully, but the orchestra entrances were rather shoddy.

ARTHUR W. WOLF

SAN FRANCISCO

■ San Francisco's 48th annual symphony season was late in getting under way because of protracted negotiations with the Musicians' Union, and because the San Francisco Symphony Association, which maintains, manages and presents the orchestra, faces a financial crisis of serious proportions. With an unpaid 13-year deficit, the management must raise $225,000 by the end of this season, or there may be no concerts next season.

The opening concerts, on Dec. 2-4, got under way against this grim background, and up to now it is not possible to determine what response the orchestra's appeal will evoke. At any rate, Maestro Enrique Jorda led the orchestra in what were probably the best performances it has given since Pierre Monteux had his best days with it. The program opened with the overture to Weber's "Der Freischütz," and continued with an orchestral piece premiered on this occasion—"And the Fallen Petals" by Chou Wen-Chung. It also listed Schumann's Piano Concerto and concluded with Dworak's Fourth Symphony. Hans Richter-Haaser was soloist in the Concerto, giving a precise but apparently rather perfunctory performance. Wen-Chung's piece combines Webernian harmonies with a somewhat exotic scoring to produce what some may consider "atmospheric" writing; for us it seemed a bit static in effect.

JOSEPH BISKIND

DETROIT

■ The Detroit Symphony Orchestra launched its 1959-60 season on Oct. 8 in the acoustically-improved Ford Auditorium. Outshining the glitter of the first-night audience was an incandescent reading of Berlioz's "Symphonie Fantastique" by conductor Paul Paray, despite some rough edges in its work.

The effervescent overture to Bernstein's "Candide" was an inspired choice for program opener. The overture was divested of some of its charm in a hurried performance, but it shed enough spirit to start the season on an auspicious note. Brahms' "Haydn" Variations filled the remainder of the program.

As for the acoustic improvements, they are considerable, but not a total remedy. While an over-all sheen now replaces the previous dead acoustics, there are still strange tricks played in orchestral balance. We noticed this particularly in the brass section, where the slightest whisper of the instruments is carried across the large hall with considerably more volume than is either intended or desired.

■ The local Severo Ballet, Inc., celebrated its 15th anniversary with a special performance at the Detroit Institute of Arts. Sandro Severo's setting of Beethoven's First Symphony has been altered on more than one occasion during its brief life span, but the changes have not been sufficient to overcome the problems—mainly structural—of the symphonic ballet.

But in "Portrait of a Ball," a direct descendant of such masterpieces of frivolity as "Gaité Parisienne" and "La Boutique Fantasque," Severo has done fine things with Khatchaturian's "Gayne" and "Masquerade" suites.

ERNEST J. GILBERT

NEW ORLEANS

■ Quite "up in the air," when this was written, was the three-date engagement here next May of the Metropolitan Opera, the first in New Orleans since 1947, which last spring was protested by the New Orleans Opera House Association, but its protest ultimately was withdrawn. The Metropolitan could not perform under the local opera Guild unless an agreement was reached by the Guild with the Union.

■ The spirit of unrest, however, covers only a part of the local musical scene. The New Orleans Opera House Association has presented three of the operas in its fall season, two of them before sold-out houses in two performances each, a feat not accomplished in ten previous years.

"Tannhäuser" opened the season with Aase Nordmo-Loevberg, Blanche Thebom and Howard Vandenburg in principal roles. The production, which drew the first SRO audiences, was admirable and the stars much admired, except for Vandenburg, who seemed not vocally well equipped for the role of Tannhäuser.

Graciela Rivera returned to New Orleans for the title role of "Lakmé," in a production which had little of merit to offer to the city. The performances were a great disappointment financially, also.

On Nov. 12 and 14, Licia Albanese and Giuseppe di Stefano starred in "La Boheme," a production which proved to be one of the outstanding ones in recent years here. Norman Treigle, Giuseppe Valdengo and Audrey Schuh had principal supporting roles. The house was sold out 10 days in advance of the performances and the stars received a standing 15-minute ovation at the close of the Saturday performance.

On Nov. 12, the performance was dedicated to Armando Agnini, who was celebrating 50 years as one of the nation's noted directors and designers. On that occasion, the last act of the opera was televised and part of it filmed for a national telecast on the Dave Garroway show. Following the performance, the "Traviata" ballroom setting was lowered on stage, and members of the opera cast, officers of the opera and others drank champagne toasts to Agnini. The following night, 600 persons attended a banquet in his honor in the Sheraton-Charles hotel.

SIM MYERS

CINCINNATI

■ When Max Rudolf opened the 65th season of the Cincinnati Symphony, and his second as its music director, with the orchestra's 4016th concert, he played for a subscription audience largely increased over that of previous years. So many changes have been made in the orchestra's personnel and seating arrangement that one took for granted some rocks and shoals which interrupted the calm flow of the music, especially in such a transparent score as the Beethoven Seventh Symphony. Things went much better with the dissonantal "Medea" of Samuel Barber and the colorful "Firebird" of Stravinsky, given brilliant readings.

Three premieres signalized the second concert pair. The plangent measures of Ernest Bloch's Concerto Grosso No. 2 (a "first" for Cincinnati), came as a fitting memorial to the late Swiss-born American composer. New to the United States was Symphony No. 1 by the Englishman Peter Racine Fricker. It is a complex work whose melodies thoroughly exploit the varied timbres of the orchestra. Although conductor and players gave the symphony a stunning performance, most of the audience found it a bit boring.

Making a dazzling American debut at this concert was the piano soloist, Hans Richter-Haaser. His way with the Schumann Concerto was deft, refined, poetic and virtuosic, the essence of Romanticism.

■ "Semiseria," an overture by Jeno Takacs, in its world premiere, opened the Cincinnati Symphony concerts of Oct. 23-24. It is a piquant, highly spiced morsel of much musical charm. Rudolf and the orchestra did wonders with the background to the solo instrument in the Berg Violin Concerto, whose modern melodies were sung with much expressiveness and immaculate artistry (for the first time in Cincinnati) by Isaac Stern. It is a pleasure also to report favorably on the orchestra's continued progress in flexibility and warmth of expression.

The fourth concert pair (Oct. 30-31) introduced Howard Hanson's "Sinfonia Sacra" (Symphony No. 5) and Walton's Partita for Orchestra to Cincinnati audiences, which enjoyed the eloquence and dramatic power of the first as much as the mordant brilliance of the second. Leon Fleisher, a pianist of technical refinement and excellent taste, made instant audience contact through his rewarding projections of the Mozart C Major Piano Concerts (K. 503) and the "Paganini Rhapsody" of Rachmaninoff.

For its fifth concert pair (Nov. 6-7), the orchestra's new 'cellist, Robert Sayre, was introduced as soloist, together with the ensemble's concertmaster, Sigmund Effron. These two first-rate artists gave a pliant account of the Brahms Double Concerto, although the work would have profited from more sweetness in the violin and more body in the tone of the 'cello. Concluding the program, Mr. Rudolf moulded the soaring lyricism and sonorities of the Bruckner Seventh Symphony with a loving hand.

. . . The Cincinnati Matinee Musicale Club began its season of top-notch attractions on Nov. 5 with a splendidly played recital by one of Cincinnati's favorite pianists, Byron Janis. Yet the Copland Piano Sonata met with a subzero reception from an otherwise musically sophisticated audience.

LOUIS JOHN JOHNEN

FORT WORTH, TEX.

■ The Fort Worth Opera Association opened its season with a well-rounded, expertly handled performance of Flotow's "Martha." The old-fashioned, lilting melodies proved captivating to the audience and a superb cast did its very best to make it a successful undertaking. The orchestra, under Rudolf Kruger's firm and intuitive musical leadership, played beautifully. The overture was a significant example of this highly gifted conductor's artistry. The stage direction of Glynn Ross was, as always, most effective and imaginative. The sets by Peter Wolf were lovely, the chorus well trained and finely sonorous.

Dorothy Warenskjold proved a Lady Harriet with finely phrased vocal continuity. Cecilia Ward, vocally and histrionically was an excellent Nancy, Frank Porretta and Norman Treigle made a splendid pair as Lionel and Plunkett, most ably supported by the humor and skillful singing of Charles Gonzalez as Sir Tristram. All helped to make this "Martha" a success with the audience.

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CONDUCTORS

■ The Rochester Philharmonic Orchestra, Theodore Bloomfield, conductor, is replacing the Boston Symphony Orchestra in the American Music Center Commissioning Series. The American Music Center carries on this new commissioning project under a grant of $210,000 from the Ford Foundation. Five other symphony orchestras participate in the series: the Knoxville Symphony, **David Van Vactor,** conductor; Minneapolis Symphony, under **Antal Dorati;** National Symphony under **Howard Mitchell;** Oklahoma City Symphony under **Guy Fraser Harrison,** and San Francisco Symphony, **Enrique Jorda,** conductor. Each of the orchestras, in addition to the performance of its own commissioned work, programs at least three more of the other orchestras' commissions.

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CHARLES HAUBIEL'S *"Pastoral Trio," had its premiere on Oct. 14 last in a concert of the Composers Group of New York, at Carnegie Recital Hall, played by (l. to r.)* VICTOR VRAZ, *flute, the composer at the piano, and* LIVIO MANNUCCI, *'cello. The work is to be presented on Jan. 10 at the Brooklyn Academy of Music in the chamber music series organized by Carl Tollefsen.*

Arthur Bennett Lipkin has resigned as conductor and musical director of the Birmingham (Ala.) Symphony Orchestra, (effective at the end of this season) after ten years in this post; he will devote himself to guest conducting and has commitments in Japan, Australia, New Zealand, South Africa and India. . . .

The American Guild of Organists' St. Petersburg (Fla.) Chapter on Feb. 23 will present **Alfredo Antonini** conducting a string orchestra, with Virgil Fox at the console of the new $50,000 organ to be dedicated at this time in the newly completed Pasadena Community Church . . .

The second concert of the South Town Youth Concerts Association's 1959-60 series in Chicago took place Dec. 5 at 3:30 p. m. at the Dome, 1306 W. 105th St., when **James Dutton** directed the Chicago Artist's Orchestra in a concert geared to a young audience. The program included Mozart's Overture to "Marriage of Figaro" and "The Hen" from the Suite "The Birds" by Respighi. Victor Aitay, concertmaster of the orchestra, played the third movement of Mendelssohn's E minor Violin Concerto.

George Barati, conductor of the Honolulu Symphony, in a guest conducting appearance with the Tokyo Philharmonic Orchestra, presented three concerts during the first season of the Japan - America Music Festival not long ago at Camp Drake, U. S. military installation near Tokyo. Two concerts sponsored by the 6000th Air Force Support Wing included orchestral works of Wagner, Sibelius, Gershwin, Haydn, Berlioz and Tchaikovsky's "1812" Overture, the latter using the Fifth Air Force Band and cannons, in keeping with the composer's score.

COMPOSERS

The world premiere of a new Christmas motet by **Daniel Pinkham,** "Angeles ad pastores," was given on Dec. 4 by the Cecilia Society of Boston, under Theodore Marier's direction. It is scored for women's voices and brass instruments . . .

Associated Music Publishers will shortly issue Book II of "American Songs" by **Robert Muczynski** for piano, four hands, and the Templeton Publishing Co. will publish his "Fragments" for flute, clarinet and bassoon . . . **Gisella Seldon-Goth's** Trio, composed in 1956, was played by the Wiener Konzerthaus Trio (Arrigo Pelliccia, violin, Bruno Giuranna, viola, and Massimo Amfitheatrof, cello), at a concert of the Friends of Music in Perugia, Italy, on April 26. . . . The Minneapolis and St. Paul branch of the International Society for Contemporary Music recently presented the first Midwest performance of **Schönberg's** "Three Songs" (June Johnson, soprano); the premiere of a Sonata for Piano, Op. 6, No. 3, by **Gene Gutsche** (1958), of that city, played by Bernhard Weiser; **Stravinsky's** "'In Memoriam: Dylan Thomas," sung by Walter Cherwein with the Variation String Quartet and a Trombone Quartet conducted by Jose Serebrier; **Vincent Persichetti's** Sonata for Solo Violin, played by Raphael Druian; and **Leon Kirchner's** Sonata for Piano, performed by Thelma Hunter. Another feature was the playing of a "Continuo" by **Bruno Maderna** in a recording from the Electronic Music Studio in Milan.

"Catfish Row," an orchestral suite from "Porgy and Bess," made by **George Gershwin** himself and lost for 20 years, was recently found in the library of his brother Ira, and is being issued for rental by Chappell & Co. . .

The Tucson Symphony, in its opening concert recently, programmed "The Crystal Lake," tone poem by **Elinor Remick Warren,** who with Ruggiero Ricci, soloist of the concert, was honored at a luncheon of Sigma Alpha Iota in that city. . .

The tone poem "Stars," orchestral work by **Mary Howe,** received its premiere performance in Saigon, Viet Nam, at a special concert in honor of that country's President, conducted by William Strickland; Mrs. Howe is presently in California, working on another major orchestral work commissioned by the Huntington Hartford Foundation . . .

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The Vienna State Opera played host to the Stuttgart Opera during the period when its own orchestra, the Vienna Philharmonic was on its world tour under Herbert von Karajan.

FLORENCE

■ It is not yet certain whether the Teatro Comunale in Florence, on which renovations have been going on for more than two years, will be finished by next May, when the year of the Rome Olympiad will bring a great number of tourists to this city, including, a lot of opera and concert enthusiasts. It is reported that some orchestras and soloists have conditioned their acceptance of invitations to perform at the next Maggio Musicale here on whether the big house will be available. Nevertheless, the festival has been set for May 8 to June 30, 1960. Among the announced features are the world premieres of three short operas, "Une Notte in Paradiso" by V. Bucchi, "Il Mantello" by L. Chailly, and "La Notte del Nevrastenico" by N. Rota, also Peri's "Euridice," Janacek's "Jenufa," and first 20th century hearings of Cherubini's "Eloisa" and Paisiello's "Messa di Requiem." The New York City Ballet and the Ballet du Theatre de Paris are also announced.

In Perugia the 15th "Sagra Musicale Umbra" festival is set for Sept. 18 to Oct. 2, 1960. It will include a cycle of Bach cantatas and concerts dedicated to Cherubini, Chopin, Scarlatti, and to a "Movement of the Flagellanti," dating from 1260.

■ When this was written, most cities in Italy were awaiting the traditional opening of winter opera seasons at the time of the holidays. But Florence recently produced several events of interest, owing to AIDEM (Ass'n. for Italian Music), a young but enterprising organization. It offered a one-act opera, "The Mother" by Donato di Veroli, who died at 23 as a victim of the first Nazi persecution in 1945. His father has long labored for a production of the work, which unfortunately did not win a great artistic success. The short opera has a libretto by the composer drawn from Andersen's tale "The Story of a Mother," which was developed without much dramatic skill. The score showed many borrowings from Puccini, Respighi and his teacher Pizzetti, but there are some good choral passages. Reception of the work was warm, under the skillful baton of Nino Bonavolonta. The double bill was completed with "Cavalleria Rusticana," in which the powerful soprano voice of Barbara Leichsenring, winner in last year's American Opera Competition in Cincinnati, was given a rousing reception. It would seem that AIDEM aspires to play in Italy something of the same role as the New York City Opera Company is doing in presenting new works and singers, without competing with the older and more important operatic institution in Florence.

■ The concert season has opened in Florence, and many foreign tourists are seen in the halls of the two main series, one given by our Orchestra and the other by the Friends of Music. The latter presents weekly chamber music concerts of high quality in the winter months. The orchestra opened its series under Sergiu Celibidach with great success; in that concert the excellent violinist Sandro Materassi was the soloist in Dallapiccola's "Tartiniana Secunda" for solo violin and orchestra. Other conductors scheduled to appear are the beloved Carlo Maria Giulini and the American Paul Strauss.

The Friends of Music honored the Handel bicentenary with a complete performance of the oratorio "Jephtha;" but in spite of its excellent rendition by a Milan ensemble, it proved rather tedious in parts despite its high inspiration in others. Among soloists we have heard Clara Haskil, pianist, and Andres Segovia, the latter's guitar performances numbering many fervent admirers here. The Quartetto Italiano, well known in the U. S., also gave a sold-out and acclaimed concert. GISELLA SELDEN-GOTH

VIENNA

■ The Vienna Staatsoper repertory has been enriched by two new productions, both staged by Dr. Guenther Rennert, one of the best directors of the day, whose stress is especially on the dramatic side. These works were Smetana's "Bartered Bride" and Rossini's "La Cenerentola," the latter retitled "Angelina" here.

A starring performance was given by the Würtemburg Staatsoper from Stuttgart, which together with the Grand Ballet du Marquis de Cuevas was called upon to bridge the gap while the Vienna Philharmonic Orchestra (which plays for the Staatsoper performances) and conductor Karajan are on their world tour. The visitors were heard in "Jephtha" by Handel and "Jenufa" by Janacek. Especially the realization of the Handel work, with a setting designed by Caspar Neher, deserves high praise.

Smetana's opera had been missing for some years in the repertory, and was revived under the Czech conductor Jaroslav Krombholz, whose native country provides a sort of guarantee for an original interpretation. The audience feted the producers and the singers, Irmgard Seefried (Marie), Waldemar Kmentt (Hans), Oskar Czerwenka (Kezal), Murray Dickie (Wenzel) and Erich Kunz (Manager of the Circus). Ita Maximowna designed colorful settings for this lovely work.

"Angelina" had not been expected to become such a great success as it did. Alberto Erede directed this Rossini opus with a delicate sense of its humor and with striking musicality. The artists on the stage were actors to the same extent as they were singers, and they were applauded frenetically: Christa Ludwig and her husband Walter Berry, Kmentt, Ludwig Welter, Carl Doench, Emmy Loose and Dagmar Hermann.

These two performances showed clearly that singers of the Staatsoper ensemble are fully able to produce performances of high standard without necessarily relying on foreign guests.

Excellence of ensemble was also shown by the appearances of the Stuttgart Company under its chief conductor, Ferdinand Leitner. They gave eight performances in Vienna and their productions met with the greatest success on account of the company's modern and much-imitated manner of production, especially of Wagner. The chorus of the Stuttgart opera performed with great musicality and brilliant intuitive capacity, a statement which also can be applied to the orchestra.

"Jephtha" may be classified as "Scripture staged." Although it is an oratorio, the successful staging did not detract from its true values. Leitner was an excellent master of the score, assisted by the fine tenors Joseph Traxel and Fritz Wunderlich, the sopranos Friedrike Sailer and Margerite Bence, and the American baritone Raymond Wolansky.

Wagner's "Parsifal" was staged by

Georg Reinhardt, with scenery by Heinrich Wendel. The production is neither a revelation nor a disappointment, which may be taken as praise rather than rebuke, considering the dilemma of the realization of Wagner's work in our time. Leitner was again the conductor, and the excellent singers included Wolfgang Windgassen (title role), Martha Moedl (Kundry), Otto von Rohr, Gustav Neidlinger and others. We are very happy that Vienna Opera fans have done away with the enforced silence favored by some devout friends of Wagner who regard his work as a sort of private religion, and the audience greeted this opera with loud applause. The press also praised the performance very much.

The third opera, "Jenufa," was extraordinarily well produced by Rennert with an excellent cast. Lore Wissman (Jenufa) and the American contralto Grace Hoffman were the outstanding soloists.

■ To select only two concerts out of the large number given in recent weeks, we must mention the soprano Graziella Sciutti's wonderful recital and a concert in the studio of the Austrian Radio under the American conductor Armando Aliberti. The latter showed a fine sense of musicality in conducting works by Mozart, Lukas Foss and Vaughan Williams. He seems to be a conductor whose talents would especially fit opera.

GERHARD BRUNNER

BUENOS AIRES

■ For the first time in Buenos Aires, and 40 years after its original debut, Prokofieff's "Love for the three Oranges" was performed at the Colon Theatre. This opera's sumptuous orchestral passages and rare color are more impressive than the vocal element. The worthy interpretation of the artists won enthusiastic applause. Victor Narké as the Clover King, Carlos Cosuta as he well-turned-out Prince, soprano Marita Garbarini as Ninette, Italo Pasini and Toto de Igarzabal, were all excellent. Tito Capobianco's scenery was really superb, and Tullio Bonis' chorus was up to its usual high standard. Feruccio Calusio's baton provided a perfect balance between the stage and the orchestra. This last performance of the second cycle of subscription events was warmly rewarded by the audience.

LEOPOLDO FRIAS

TORONTO

■ In recent years the Royal Conservatory Opera School has been performing contemporary operas in their annual appearances at Hart House Theatre. 1959 featured Menotti's "Amelia Goes to the Ball" and "Prima Donna" by Arthur Benjamin. Both were first Toronto performances, well done (especially the latter) and indicative of the fine lot of vocal talent the school continues to develop. Hart House Theatre lacks an adequate orchestra pit and opera there suffers from an obtruding orchestra, visually and audially. Plans for a new Conservatory to be erected within the next two or three years, with an up-to-date theatre for opera and concert, are now official. This news is particularly welcome since Eaton Auditorium, for reasons not yet disclosed, is closing in May, 1960. It was built some twenty-nine years ago, it is difficult to understand why it should already be consigned to mothballs. If it is closing because of the new O'Keefe Auditorium (3,300 capacity, opening September, 1960), one fails to see the connection, the older place having 2,000 fewer seats.

It has been interesting to watch the development of the Toronto Bach Society, spasmodic as it has been since its organization two years ago. At their final concert last seeason at the Eaton Auditorium, Lois Marshall, soprano, was the featured soloist in the "Wedding" Cantata. Miss Marshall more closely approached greatness in this magnificent performance than ever before in her career. Victor Feldbrill, conductor of the Winnipeg Symphony, led other soloists, orchestra and choir with industry and discerning taste. We left the concert with hopes for continuance of the group (it is having financial difficulties) and more good evenings of Bach like this one.

EZRA SCHABAS

MEXICO

■ The National Symphony Orchestra of Washington, under Howard Mitchell's direction, attained results here in admiration and friendship as well as professionally as musicians. At its concert played here at the Bellas Artes during its summer tour of Latin America, the program opened with the Mexican Anthem played with a sparkle that must have surprised the Mexicans, followed by the American National Anthem. The two concerts programmed only a pair of American works—Barber's Overture to "The School for Scandal" and Copland's "El Salon Mexico."

The house was completely sold out for the first event, with many Americans in attendance as well as the U. S. Embassy staff. The applause was spontaneous and sincere, and well it might be, for the orchestra was superb in its perfection. Mitchell has trained his men in precision and has added to that quality true musicianship.

There was a special concert given by the orchestra for school children in the Auditorium, attended by thousands of music-lovers. In the audience one saw Dr. Jaime Torres Bodet and his assistant, Sra. Amalia C. C. de Castillo Ledon. Following these Mexico City appearances, the Washington orchestra was scheduled to play in the cities of Puebla, Guadalajara, Chicuacua, Torreon and Monterrey.

During this period the Orquesta Nacional of Mexico directed by a guest, Constantin Silvestri from Bucharest, gave a concert programming "Homage to Garcia Lorca" by Revueltas and Bloch's "Schelomo" for 'cello and orchestra with Adolfo Odnoposoff as soloist. The program also added three pieces for strings composed by Silvestri. . . American Ambassador Robert Hill and his wife gave a cocktail party at their home which was attended by many Mexicans and Americans, especially the staff of the American Embassy, in honor of the U. S. players.

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N. Y. CONCERT BEAT

(*Continued from page* 17)

Bach and Handel, the "Four Serious Songs" of Brahms, the three songs of "Don Quichotte" by Ravel, "Three songs to Poemes of Goethe" by Schumann, and a group of numbers by Hahn and Vaughan Williams. Of particular interest was the first U. S. performance of four compositions by the Swedish composer, Gunnar de Frumeric. Ethel Evans evidenced great understanding and warmth in her sensitive accompaniments. D. J.

Ralph Votapek, pianist, Nov. 17, A—The winner of 1959 Walter W. Naumberg Award and a scholarship student at Northwestern University, gave a debut program consisting of Beethoven's Sonata Op. 2, No. 2; six Etudes of Chopin; Debussy's "Pagodes," "La Soiree dans Grenade" and "Jardins sous la Pluie"; "Seven Anniversaries" by Bernstein, and Lees' "Sonata Brève" (1956). A reliable technique supported all these works, but Mr. Votapek has not yet developed a musical viewpoint of his own and the Beethoven was either loud or soft, with little poetic shading between the two extremes. The Chopin Etudes were more personal; though the bravura brilliance which some of them require has not yet been developed, the warmer and quieter of them were musically phrased and graceful. The contemporary works seemed to suit the pianist best. When Mr. Votapek's expressive range has broadened, which it undoubtedly will, he will be better able to give a thorough and musical account of whatever he chooses to perform. S. F.

Dorit Anthony Dwyer, flute with **Jesus-Maria Sanroma,** piano, Nov. 22, 5:30—Miss Dwyer proved to be an accomplished flutist in a long and demanding solo program consisting of the Hindemith Sonata (1936), Schubert's Introduction and Variations on "Trockne Blumen," Bach's Sonata in E minor, and the Sonata, Op. 94 of Prokofieff. The latter work, a sort of adult "Peter and the Wolf," was as charming and ingratiating as the Hindemith was pretentious and dull. Starting with a big, vibrant tone and excellent embouchure control, Miss Dwyer's artistic virtues number a keenly developed sense of dynamic proportion; a good feel for nuance; crisp, even delivery of running passages; a clean attack, whether in legato or staccato. A few performances of this calibre could quickly dispel the public's apathy toward solo wind instrument recitals. E. L. S.

Joan Brainerd, soprano, and co-artists, Nov. 22, E.—Miss Brainerd, with the assistance of the Silvermine Quartet (Paul Wolfe and Joseph Schor, violin-Melvin Berger, viola, and Alexander Kouguell, 'cello) and her accompanist James Shomate, gave a very interesting program, including arias by Scarlatti, Bach and Purcell. She possesses a voice of good quality, but one rather light and limited in range. The vocal technique is excellent and she sings with a secure line. However, the focus (as is common with many sopranos) is such as to prevent a variety of color; therefore, the beautiful program lacked variety. There was a narrow range of emotional expression, which prevented dramatic conviction in all cases. To this reviewer the best performances were in the group by Obradors. These Spanish songs seemed to appeal to the temperament of the recitalist, resulting in beautiful renditions. The finest co-operation by the quartet was given in the "Triptych" by Arthur Shepherd. The program also included Chausson's "Chanson Perpetuello" and Lia's aria from "L'Enfant Prodigues by Debussy.

Michael Davis, violinist, Nov. 23, E—Mr. Davis, a British violinist of 22, made his American debut in a program that was marked by highly ingratiating lyrical playing and a musicianship of strong sort. He has not only been well trained technically but also imbued with musical values of fine sort. He played a Geruarneri del Jesu instrument lent him by the dealer Jacques Francais when his own instrument disintegrated from New York's humid weather. His performance of the Brahms D minor Sonata, while very well achieved technically, lacked a trifle of the depth and feeling that he will doubtless bring to it after greater experience. The program, of novel makeup, included Bartok's "Roumanian Folk Dances," a Sonatina by Paganini, and the U. S. premiere of an unaccompanied Sonata by Benjamin Frankel, contemporary British composer, which is rather eclectic in content but effective for the instrument, and it was given a reading of virtuosic competence. The program also included the Debussy Sonata, played with the utmost sensitivity and beautiful tonal quality, and works of Vitali, Ravel and Ernest Bloch. Richard Woitach was a skilled co-partner at the piano. D. D.

Nan Merriman, mezzo-soprano, Nov. 25, E—Miss Merriman demonstrated once again an art which is well-known here through her many appearances both in person and on records, though never previously had she given a New York recital. Interpretively, the singer did

(*Continued on page* 34)

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At the Queen Elisabeth of Belgium Competition in Brussels, Her Majesty is seen (at center); to the left of the Queen is JOSEPH SZIGETI; *immediately behind her,* ARTHUR GRUMIAUX, *Belgian violinst; to the right;* ZINO FRANCESCATTI, *and Mme. Francescatti, and at the extreme right the conductor* FRANZ ANDRÉ.

Between Nagoya and Tokyo

By JOSEPH SZIGETI

THERE have been quite a number of "alarm signals" sounded about the danger facing our musical life in general and orchestras in particular, if the present dearth in a steady and adequate supply of string players is not remedied.

I know that movements have been started, among others by Ivan Galamian, by some teachers in Texas, and so on, and I am sure that various "S.O.S." articles must have had a wide echo. I also am impressed by Roy Harris' project, International String Players' Congress, assembling a large gathering of young players in the summers.

It is for this reason that I would like to relay to those interested in the question an experience I had in Nagoya, a Japanese city with a population of over one million.

Thirty-two youngsters between the ages of five or six and twelve standing with their half- or three-quarter size fiddles tucked under their chin, without any music in front of them, played with amazing all-round efficiency the first movements of the Vivaldi-Nachez A minor Concerto and that of Bach's Double Concerto!

This was done without a conductor (their teacher just "started them off" by beating two bars), without an apparent "group leader" or concertmaster, if I may be pardoned the expression, and without a single false entry in the intricate contrapuntal texture of the Bach, or any hesitation or slackening or accelerating of pace.

There was not enough time before my departure for Tokyo to find out much about the working or organizational methods of Mr. Shinichi Suzuki, teacher and president of "Talent Education, Inc." I found, however, that he starts them off playing by ear at once, and teaches them to read music only after they have "mastered" the Vivaldi Concerto. He has published a "Suzuki Violin School," which consists of short pieces like "Twinkle, Twinkle, Little Star" with six variations; Spanish, German, Japanese tunes and Bach Minuets, Gossec's Gavotte, Schumann's "Fröhlicher Landsmann," with the violin part containing, I suppose, the usual instructions, admonitions and pictures as to the "right" and the "wrong" way. (The text being in Japanese, I can only guess about this.)

The subsequent volumes contain, besides a minimum of intonation exercises, material by Bach, Handel, Weber, Schumann, the Gavotte from "Mignon," works by Beethoven, Boccherini, Schubert's "March Militaire," the usual pedagogic pieces by Seitz, and movements from the Vivaldi A minor and Bach Double Concerti. A supplement is called "Position Etudes."

■ I give all this for what it's worth, knowing full well that many similar compilations exist in the United States and Europe, and knowing that efforts aiming at the same ends are being made in our country as well as elsewhere and that these efforts have probably already led to appreciable results. Of course, I have heard of the remarkable success Peter Meremblum has achieved in Hollywood with his group of children.

What I want to record is simply what I heard and saw: the expression of earnestness, concentration, discipline on those cute, babyish faces, the obvious pleasure in teamwork, the sturdy rhythm of those little arms and fingers. And to record that this "movement" has no less than 3500 active participants, of whom 750 have appeared together in Nagoya. Obviously there must be conviction, enthusiasm, dedication behind all this.

■ Some time after I had written the above paragraphs, I learned that Mr. Suzuki's "movement" had indeed caught on in Japan, and had even become internationally noted. A short film was made by him and his students demonstrating the method and its accomplishments. This film was shown on Nov. 1 of last year at the meeting of the Los Angeles Chapter of the American String Teachers' Association, and was commented on at that time by one of the board members of that organization.

College Campus and Conservatory

Photo, Press Picture Service

Officers re-elected at the recent annual meeting of the National Association of Schools of Music in Detroit are, l. to r., FRANK B. JORDAN, *treasurer;* THOMAS W. WILLIAMS, *secretary;* THOMAS GORTON, *president; and* DUANE BRANIGAN, *vice-president.*

NASM REPORTS PROGRESS AT 35th ANNUAL MEETING

Eight new schools were admitted to membership in the National Association of Schools of Music at its 35th annual meeting in Detroit, on Nov. 27-28, bringing the total NASM membership to 251 conservatories, colleges and universities. Eight schools were also promoted from associate to full membership.

Schools elected to associate membership were Arizona State College, Tempe, Arizona; Arkansas Polytechnic College, Russellville, Arkansas; Duquesne University, Pittsburgh, Pennsylvania, Hope College, Holland, Michigan; Louisiana Polytechnic Institute, Ruston, Louisiana; University of South Carolina, Columbia, South Carolina; Washburn University, Topeka, Kansas; and Ricks Junior College, Rexburg, Idaho.

Promoted from associate to full membership were Northeast Louisiana State College, Monroe, Louisiana; Ouchita Baptist College, Arkadelphia, Arkansas; University of Idaho, Moscow, Idaho; University of New Hampshire, Durham, New Hampshire; State University Teacher's College, Potsdam, New York; Texas Technological College, Lubbock, Texas; Western Kentucky State College, Bowling Green, Kentucky; Mississippi College, Clinton, Mississippi; Bucknell University, Lewisburg, Pennsylvania.

A joint committee from the NASM and the American Association of University Women had discussed the relationship between these two organizations which indicated a common philosophy that in present day society the music specialist must not only be proficient in the techniques of his field but must be able to operate as a "total man" in the society of which he is a member. It was announced that the AAUW now regards the music degree from an accepted institution as comparable to other degrees for this purpose.

The NASM program at Detroit emphasized the need for the development of the arts on the American scene. Dr. Lyle Nelson, Director of University relations, University of Michigan, reported on his observation of Russian cultural achievements, which he stated are "no less spectacular" than they are in science and said, "that while music education is regarded with suspicion in American Schools, Russia is investing heavily in it."

In his address, "Music in the Atomic Age," Dr. Howard Hanson, Director of the Eastman School of Music, told the convention, "I believe the humanities in general and the creative arts in particular are in grave danger in America today, at a time when they are more desperately needed than perhaps any time in our history. For we are no longer a pioneer nation. We can no longer claim the defense that our neglect of things of the spirit is because of our lack of time or means of support. There is disturbing evidence that the creative arts are still supernumeraries on the American scene, operating strictly in the periphery of American life. Nowhere is this more apparent than in the American colleges. They pay reverent lip service to the arts and to the humanities, but whether or not the education is 'liberal,' it certainly is not 'art'."

Officers of the NASM who were reelected for the coming year are: president, Thomas Gorton, University of Kansas, Lawrence, Kan.; vice-president, Duane Branigan, University of Illinois, Urbana; secretary, Thomas W. Williams, Knox College, Galesburg, Ill., and treasurer, Frank B. Jordan, Drake University, Des Moines, Ia.

Rodgers and Hammerstein Scholarship for Juilliard

A scholarship bearing the names of Richard Rodgers and Oscar Hammerstein II has been established at Juilliard School of Music by Max and Louis Dreyfus, on behalf of Chappell & Co., Inc., music publishers, it was announced by William Schuman, Juilliard's president. At an informal ceremony on Dec. 9 in the offices of Chappell & Co., a check for $35,000., representing the award, was presented to Mr. Schuman by the Messrs. Dreyfus. The income from this amount will provide a scholarship in perpetuity for a gifted student of composition at Juilliard, and the donors have expressed the wish that the holder of this scholarship be a composer interested in music for the theatre.

Young Musicians Aided

■ The Young Musicians Foundation, a non-profit organization now beginning its fifth anniversary season in Los Angeles, is planning a number of events for this winter. A series of three recitals at Hancock Auditorium on the campus of USC opened on Nov. 14 and will continue on Feb. 13 and May 7. Eight weekly radio concerts were launched on Nov. 1 and were to run through Dec. 20 over the new non-commercial listener-subscription FM station, KPTK. A "Debut Night" at the Hollywood Bowl is scheduled in September, 1960. The organization, of which Sylvia Kunin is executive vice-president, aims to encourage young composers and performers by introducing them to the public. It provides scholarship funds for award in cases when this is deemed advisable.

Mu Phi Epsilon Installs Five New Chapters

Mu Phi Epsilon announces the installation of two collegiate and three alumnae chapters. Miss Rosalie Speciale, San Jose, Calif., National President of the sorority, was the installing officer of Alpha Theta chapter at Pennsylvania State University, University Park, Pa., recently and Alpha Iota chapter at Midwestern University, at Wichita Falls, Tex.

Jane Hinkle McCluggage, Denver, Colo., National Third Vice-president and Alumnae Adviser, installed alumnae chapters at Atlanta, Ga., also at Jackson,, Miss., and another at Albuquerque, N. M. recently. This makes a total of 83 collegiate and 64 alumnae chapters.

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SCHOOL NEWS

■ The Opera Workshop of **Texas Women's University,** as its first full-scale production of opera, gave "Orpheus and Euridice" by Gluck on Dec. 8. The workshop is under the direction of Desire Ligeti, for many years a bass-baritone with the San Francisco Opera. Staging and sets were prepared by the school's departments of art and speech; the Modern Dance Group also took part. Dr. Peter Paul Fuchs conducted, and the chorus and orchestra were composed of local musicians. Dr. J. Wilgus Eberly is director of music at Texas State College. The translation used was by Walter Ducloux.

■ The second edition of "Music Education in Action" by Mrs. Hazel B. Morgan, professor of music education in the **Northwestern University** school of music, and her husband, the late Dr. Russell V. Morgan, will be published in January by the Neil A. Kjos Co. of Chicago. The 186-page book is a basic text for persons preparing to teach in the general elementary grades or as teachers of school music.

■ The Pius X Choir of the **Manhattanville College of the Sacred Heart,** Purchase, N. Y., gave two concerts of Christmas Carols on Dec. 13 and 17 as benefits for the Manhattanville chapel fund, through the Student Development Council, which assists the college in its over-all development program.

■ Dr. Hugo Norden, professor of music theory at **Boston University** School of Fine and Applied Arts, has formulated a new series of rules for the writing and analysis of every type of canon. An illustrated lecture on "The Art of Chorale Harmonization" has been presented by him at Boston, Harvard and Tufts Universities.

■ As part of a Haydn Festival honoring the composer's 150th death anniversary, the Symphony Orchestra of **St. John's University,** Collegeville, Minn., gave a concerto by that composer which was originally written for the *lira organizzata* (a kind of hurdy-gurdy with the range of an oboe). It was one of five rare concertos in the master's autograph found in the Esterhazy Library, contents of which are now at the National Sechenyi Library in Budapest, in 1957 by H. C. Robbins Landon, and published by Ludwig Doblinger of Vienna this fall.

■ The fifth annual Fine Arts Festival of **Southern Illinois University,** at Carbondale, Ill., will open on Jan. 31 and extend over three weeks. Among the groups to appear in the series of "Contemporary American Arts" will be the J. J. Johnson Quintet and the Sal Salvador Quartet in experimental jazz programs; the Eastman String Quartet, the Merce Cunningham Dance Group, the Eger Players and the Oxford String Quartet. An Illinois Composers Symposium will have Ingdolf Dahl, composer from USC, as a special guest.

■ A dedicatory recital was given at 3 p.m. on Dec. 13 on the new "Americana" Carillon which was given to the **Westminster Choir College** recently by Schulmerich Carillons, Inc. of Sellersville, Pa., with Robert Carwithen as the player.

■ The Manhattan Orchestra, senior ensemble of the **Manhattan School of Music,** presented a concert on Friday evening, Nov. 6, in the auditorium of the Garden City (L.I.) High School for the Music Guild of the Garden City Parent-Teachers Association. Guest conductor of the 80-member orchestra was Dr. Nicolai Sokoloff, founder and first conductor of the Cleveland Orchestra, for many years a frequent guest conductor of the major orchestras of the United States and Europe and, since 1941, music director of the Musical Arts Society of La Jolla, Calif. The program was repeated from the Manhattan School's first concert of the season two days previously, with Alan Hersh, pianist, as soloist, in Rachmaninoff's Second Piano Concerto.

The regular conductor of the Manhattan Orchestra, Jonel Perlea, has been on leave of absence, convalescing from an illness.

■ A new version of Handel's opera "Xerxes" was presented by the Opera Theatre at the University of California, in Santa Barbara, on Dec. 11 and 12. Guest soloists and students appeared. This modern version of the opera was created by Carl Zytowski, associate professor of music, who also was to design and direct the production. Dr. Enro Daniel conducted. The work was presented as part of a Handel Festival.

■ Members of the Eastman String Quartet of Rochester, N. Y. will make a tour of the Middle East for the State Department next spring. The quartet consists of members of the artist faculty of the **Eastman School of Music,** Joseph Knitzer, first violinist; John Celentano, second violinist; Francis Bundra viola, and Georges Miquelle, 'cello.

■ The Cosmopolitan School of Music announces the appointment of Aida and Louis Kohnop to its piano faculty, and the return of Henri Noel from a season in Europe, to rejoin the staff of voice teachers.

■ The Manhattan School of Music's annual benefit for the Scholarship Fund will be the second New York concert of the Moscow State Symphony at Carnegie Hall, Monday, Jan. 4. Emil Gilels will be soloist in the B fat minor Piano Concerto. The Fifth Symphony and "Capriccio Italien" will also be heard in the all-Tchaikovsky program. Constantin Ivanov will conduct.

■ Two music events of importance took place recently in De Paul Center Theatre, Chicago, when Hermann Von Beckerath, noted German 'cellist, and Paul Stassevitch, distinguished musician who heads the violin and orchestra departments of De Paul University, were presented in recitals a month apart. Stassevitch drew a large audience of representative musicians and other admirers assured of hearing aristocratic playing. He was assisted by Arthur C. Becker in the Vitali-Charlier Chaconne for violin and organ, which opened the recital impressively. He gave beautifully poetic readings of the Franck Sonata and Chausson's "Poème," and a group of Kreisler's arrangements of Dvorak's "Slavonic Dance" in G Major, "Caprices" by Paganini (No. 20) and Wieniawski (E flat), the Scherzo from Lalo's Symphonie Espagnole." Mayne Miller was the extremely musical accompanist. This writer regretted having missed the recital of von Beckerath, who was assisted by Robert Howat, prominent young Chicago pianist. The program comprised a Boccherini Adagio and Allegro, Beethoven's Sonata in A Major, Op. 69, Tcherepnin's Preludes, Op. 38, and his Sonata in F sharp major minor, Op 30, No. 2 and Schubert's "Arpeggione" Sonata. D. D.

Photo. Blackstone Studios

DOUGLAS MOORE, *composer of "The Ballad of Baby Doe" and other operas, and Professor of Music at Columbia University, has been elected president of the American Academy of Arts and Letters, America's highest honor society of the arts.*

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MANHATTAN SCHOOL OF MUSIC

The Manhattan Orchestra, Nikolai Sokoloff, guest conductor, **Alan Hersh,** pianist, Nov. 4, E—Making his return to New York after some years' absence, Mr. Sokoloff, long the conductor of the Cleveland Orchestra, and later of the La Jolla Festival in California, had a standing welcome. He had evidently drilled the players of the Manhattan School of Music to a great degree in his conceptions of the works on the program, which came through despite some small flaws here and there in the playing. Beethoven's "Egmont" Overture had a spacious and largely-conceived reading, which made much of the contrasts between the themes depicting tyranny and the heroic voice of the liberated, and rose to a fine finale.

In the Rachmaninoff Concerto No. 2 for piano and orchestra, Alan Hersh, a forthright and strong young pianist, excelled in his playing of the broad cantabile sections, which he shaped with poetic flair, though some of the passage work could have had more rhythmic subtlety. Mr. Sokoloff's conception of this work is on a large scale, paying full tribute to the romantic elements, and the performance as a whole was remarkable for a school orchestra. The finale to the program was Brahms' Second Symphony. The audience was a capacity one and included many musical people as well as a goodly quota of faculty and students. Further appearances of the conductor with this group will be awaited with interest. R. M. K.

■ Dr. Roslyn Brogue Henning, of Cambridge, Mass., has been appointed to the School of Fine and Applied Arts faculty at Boston University, according to an announcement by President Harold C. Case. As assistant professor at the University's School of Fine and Applied Arts, Dr. Henning will teach harmony, sight singing and ear training, composition and a performance class in the division of music.

Dr. Henning was a member of the faculty at the Cambridge School, Weston, Mass., where she taught classics and English from 1952 until her appointment at the University. She was also a member of the faculty at the Harvard Summer School, where she taught English for foreign students, and was study supervisor in classics and humanities at the Harvard Bureau of Study Counsel from 1950 to 1953.

STUDIOS

■ Among the recent activities of artists from the Robert Long Studio of Chicago, Margaret Lukaszewski, soprano, was soprano soloist with the Theater Men throughout the midwest and as far as California, filled several "Messiah" engagements during December and was soloist in the Bach B Minor Mass. During November she gave a recital at St. John's High School, Milwaukee, and another program for the Polish Arts Council.

Virgil Abner, tenor, will be soloist with the North Side Symphony Orchestra and appears in recital at the Eleventh Street Theatre under the Cal-Hall series. Dorothy Coyne, soprano, and Arleen Blaha, contralto, are appearing nightly in the cast of The Music Man. Merrily Schuessler, soprano, was featured singer with the American Motors Rambler show and is busy with concert engagements. Keith Frame, tenor, Sally Pierson, soprano, and Max Hardy, bass, have been engaged for the newly-formed professional choir at the Church of the Ascension. Jackson Sheats, tenor, will be soloist in the Bach "Christmas Oratorio" at Rockefeller Chapel in December. Shirley Yount, soprano, appeared on the opening program of the Lakeview Musical Society. Beverly Philip, soprano, recently sang for the Illinois Federation of Music Clubs and had the lead in "Brigadoon" at the Lawson YMCA.

Joan Volek, coloratura soprano, after two years of successful leading roles in Salzburg, recently made her debut as Rosina in "Barber of Seville" in Gelsenkirchen, Germany. Norma Williams, soprano, beginning her third season as leading lyric soprano in Augsburg, Germany, has been successful as Gilda and Maria in "Bartered Bride." Her next role will be that of Pamina in "Magic Flute." Kathleen Crawford, soprano, who went to Austria on a Fulbright Fellowship last year, will make several appearances this season.

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N. Y. CONCERT BEAT

(*Continued from page 28*)

not really catch the spirit of some of her opening old Italian group, and even her Mozart could have had more steadiness of rhythm. But when she got to her Debussy ("Trois Chansons de Bilitis" and "Trois Ballades de François Villon") and Mompou ("Combat del Somni") and Ravel ("Vocalise" and "Kaddisch"), she came close to perfection. And she came even closer with her Spanish groups, which included Falla's "Siete Canciones Españolas Populares." She commands a million different colors, and every dynamic level from the softest pianissimo to full-throated fortissimo, and any slight vocal difficulties paled into complete insignificance. Altogether, her recital was a wonderful experience. Ralph Linsley was the able accompanist.
C. E. R.

Aristo Artists, Nov. 29, A—For their 14th annual recital the Aristo Artists presented four young singers, Ann Scott, Soprano, Louise Armstrong, Contralto, Gene Ferguson, Tenor, and Fred Jones, Baritone, in a joint recital. Each singer did a solo group, and they joined forces for two duets and a quartette. The program included works by Bach, Gluck, Brahms, Wagner; Dougherty, Williams, Marx, Strauss, Puccini, Purcell, Handel, Creston, Verdi, Mozart, and Myers. It is naturally very difficult to form any real evaluation of an artist's work in such a program. All of these singers appeared to have sound vocal methods, good voices, and a musicianly approach to singing, and they were quite well balanced as to over-all results. Perhaps the most effective singing of the afternoon was Mr. Ferguson's performance of three songs from "On Wenlock Edge," by Vaughan Williams. Alice Wightman was the accompanist.
C. E. R.

David Davis, violinist, Dec. 1, E—David Davis had been heard in the same hall several seasons ago, and his return was marked in a program of commendable variety and appeal. It opened with the smoothly lyric measures of Veracini's Sonata in D minor, which had many moments of the finest and most sensitive playing. Bach's unaccompanied Partita in D minor, No. 3, offered a good survey of his technical ability, which is extensive indeed. Beethoven's Sonata in E flat, Op. 12, No. 3, had a sensitive performance of very agreeable tonal qualities. Charles Ives' Sonata No. 4, subtitled "Children's Day at the Campmeeting," offered charm and command of atmosphere in this work of American folk scene portrayal. The playing was particularly effective in the Largo section of this work. Ravel's "Berceuse sur le nom de Fauré" had appealing and sensuous treatment, and the same composer's "Tzigane" was a final item of bravura quality. David Garney was an experienced collaborator at the piano.
D. D.

Zita Carno, pianist, Dec. 3, E—Rarely does a debutante cross the stage and approach the piano with such assurance, and rarer still does she prove a young artist justified in being so assured. In a demanding program including works of Hindemith, Beethoven, Brahms, Schumann and Barber, Miss Carno revealed musicianship of such high order it would not be fair to hail her as merely "a promising young talent." She is far more than that: a fully developed artist whose musical message eclipses that of many of her contemporaries. With technique under firm control, her address is extremely relaxed— but the performance is intense. Her use of dynamics of all gradation, coupled with the gift of smooth rhythmic delineation, brought excellent continuity and flow to each work. And her innate musicality everywhere imparted a keen sense of interpretive integrity.
E. L. S.

Ernest Bloch Memorial Concert, Dec. 6, A—Featuring another festival of music at the Town Hall, the second annual memorial program of music by the late Ernest Bloch enlisted a large group of excellent musicians. The retrospective survey of his music included some new works. His Second Piano Quintet (1957) had its premiere, and was played with much effectiveness by Leonid Hambro and the Juilliard Quartet. It has a more relaxed and philosophic mood than many of his earlier works. His "Suite Modale" for solo flute and string orchestra, produced in the same year, was performed exquisitely by Julius Baker, with the string orchestra conducted by Eric Simon. The First Suite for Solo Violin was given its New York premiere, with Oscar Ravina playing the unaccompanied score with zeal and skill. The program also contained four songs, well performed by Louise Parker, contralto, with Lucy Brown at the piano, and the Concerto Grosso No. 1, with Miss Brown playing the keyboard part with the string orchestra under Mr. Simon. Suzanne Bloch, daughter of the composer, was heard in works for lute, in which she is a renowned specialist; she had also written thoughtful program notes describing the universal aspect of her late father's music.
R. G.

The Little Orchestra Society, Thomas Scherman, conductor, **Walter Hautzig,** pianist, **Frances Bible,** mezzo-soprano, **Leopold Simoneau,** tenor, **Gregory Simms,** baritone, Dec. 7, E—For their second concert the little Orchestra Society presented a program of French music, which included "Le Parnasse," by Couperin, "Fantasy for Piano and Orchestra," by Debussy, and a condensation of Bizet's one-act opera "Djamileh."

This was a distinguished trio of French composers, but unfortunately the music was far from their best. Couperin's suite was originally a trio sonata in the style of Corelli, in whose honor it was written. Mr. Scherman's orchestration posed some problems for the trumpets and horns, which the players were not successful in solving. Debussy's "Fantasy" is an early work which the composer himself withdrew before its first performance— the program notes say "for no accountable reason," but very probably because the composer realized that it was by no means representative of his best capabilities. The performance was quite good. Walter Hautzig, the piano soloist, plays cleanly and his conceptions are logical. The more delicate shadings are lacking, perhaps, but the outspoken passages were well projected.

Bizet's opera is a very minor work, rarely performed, even in France. It might have charm when endowed with all the theatrical trappings of the Oriental setting, but on the concert platform in its truncated form it proved dull. Nor was this entirely due to the music, for the performance was less distinguished than the list of singers would suggest. Miss Bible's voice was not as opulent as usual, and Mr. Simoneau fluctuated so abruptly from pianissimo to forte that he frequently destroyed the line. Gregory Simm's delivery was more suitable to the theatre than the concert platform. A quartet of gamblers was ably performed by Howard Fried, James Wainner, Gene Boucher, and Robert Lancaster.
C. E. R.

CARNEGIE RECITAL HALL

Anahid Ajemian, violinist, Nov. 19, E—Miss Ajemian has a strong predilection for contemporary music. On this occasion she gave us works by three contemporary Americans (a Sonata by Herbert Fromm; Chamber Fantasie, Op. 51 by Ben Weber, and Concerto for Violin and Percussion Orchestra by Lou Harrison), as well as Schönberg's "Phantasy for Violin," Op. 47. The Weber and Harrison works received their first performances. The violinist was ably as-

(*Continued on page 37*)

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AWARDS

■ Eric Stokes, a Shevlin graduate fellow in composition at the University of Minnesota, has been named winner of a $100 first prize offered by the **Lawrence College** Conservatory of Music in an alumni contest. His work was a Divertimento for flute, clarinet, trumpet, tympany and strings. Second prize of $75 went to James Mattern, Lawrence College senior from Menasha, Wis., for his "Sonata Breve" for five brass instruments, and honorable mention to Prof. Eloy Fominaya, of Northwestern State College, for his choral setting of a ninth century Chinese poem. A second honorable mention went to Ronald Sindelar, a Lawrence senior from Manitowac, Wis., for an "Alleluia" for mixed choir. All the works will be heard in the Lawrence Music Drama Festival Year, marking the completion of its new Arts Building.

■ Salvatore Baccaloni, noted basso, received the Medal of Italian Solidarity from that Government in a ceremony at the Waldorf-Astoria Hotel on Dec. 12.

■ The Ford Foundation has made a three-year grant of $180,000 to Young Audiences, Inc., it was announced on Dec. 1 by Carol Morse, executive director of the latter group. The grant will enable Young Audiences, Inc., to expand its unique music program in more than a score of new areas across the country to bring ensembles for concerts in schools. The executive board of Young Audiences consists of Mrs. Rosalie J. Leventritt, chairman; Mrs. Rosalie L. Berner and Mrs. Beatrice A. Duggan, co-chairmen; Mrs. Eleanor Lowenthal, secretary; and T. Roland Berner, treasurer.

■ The Fresno Philharmonic Association established the policy of commissioning a short work for orchestra with a grant for the 1960-61 season. Emanuel Leplin of San Mateo, Calif., was awarded the commission. Mr. Leplin won one of the Composer Recognition Awards presented by the American Symphony Orchestra League from a grant by the Rockefeller Foundation. He was one of 14 composers whose works were recorded at Asilomar this summer at the League's Workshop for Composers, Conductors and Musicians.

■ The National Music League, Inc. is the recipient of a $15,000 grant ($5000 a year for a period of three years) from the Avalon Foundation, according to an announcement just released by Alfred A. Rossin, the League's Managing Director. The president of the National Music League, Mr. Richard P. Leach, acknowledges the Avalon Foundation grant as follows: "As a testimonial of confidence in the only non-profit concert management in a highly competitive commercial field." The Avalon Foundation grant will aid the National Music League in carrying out its threefold function, viz., (1) to promote the careers of young artists; (2) to provide concert buyers with outstanding talent at reasonable fees; and (3) to further the cause of music in general.

■ Three talented young musicians entered leading schools of music on National Federation of Music Clubs scholarships recently, according to announcement by Mrs. C. Arthur Bullock of Canton, Pa., president of the Federation, and Mrs. Harry A. Combs of Columbus, Ohio, National Student Adviser. Marie Koscak, violinist, 17, of Milwaukee, entered the Eastman School of Music in Rochester, N. Y., on a four-year scholarship valued at $1,000 per year. Miss Koscak is president of the Milwaukee Silver String Club, a federated group which has frequently won awards of merit in the organization's "Crusade for Strings." Entering Millikin University on a four-year scholarship, valued at $1,500 for the four years, was 17-year-old Nancy Myers, lyric soprano, of Frederick, Okla., who was a pupil of David Gish. She has been affiliated with the Federation as a participant in its Junior Festivals and as a member of the Cecilian Junior Music Club of Frederick. A three-year scholarship at Peabody Conservatory of Music in Baltimore, valued at $1,200 a year, with numerous additional awards, was won by 20-year-old Mary Ellen Dennis of Laramie, Wyo., who has previously studied at the University of Wyoming. Charles Castleman, violinist, of Braintree, Mass., 17, a student at Harvard, was the winner of the Marie Morrisey Keith Scholarship. Mr. Castleman also won the string award in the 1959 Student Auditions of the Federation. He is a violin pupil of Ivan Galamian of Juilliard School of Music.

Leschetizky Association Members' Activities

■ The Leschetizky Association has added 53 pianists and teachers to its membership in 1959. Perhaps the most illustrious is **Guiomar Novaes,** who has consented to serve as Regional Director for the Association in Brazil. Among many other notables among its members are **Benno Moiseiwitsch** and **Paul Wittengstein. Seymour Bernstein** was another who became a member this year, and is appearing in a New York recital this season.

The Association has dropped the words "of America" from its title. Though it has always welcomed qualified members from any country, its Debut Contest is now open to pianists of every nationality, provided the entrants are pupils of qualified members.

■ Alexander Fiorillo, 20, 1959 winner of the Leschetizky Association Debut Contest, will make his debut at Town Hall, New York, on April 3 at 5:30 p.m. This successful young pianist recently also won the Concert Artist Guild Prize and gave an award recital at Carl Fischer Hall on Oct. 17. Another distinction awarded to Mr. Fiorillo was an appearance as soloist in the Philadelphia Youth Concert Series on Nov. 9, playing the Beethoven C Minor Concerto, with Eugene Ormandy conducting. He is a student of **Genia Robinor** at the Philadelphia Musical Academy, where he will graduate in June.

■ **Edwine Behre,** president of the Leschetizky Association, observed the birth anniversary of Beethoven by playing recitals of his sonatas in her New York studio on Dec. 16 and Dec. 20. Her student, Jeanne Sartenaer, will be heard in her New York debut recital, Jan. 22, at 8:30, in Carnegie Recital Hall. Another student, James Spaights, will appear in the New York University series, "Interpretation of Piano Masterpieces," in February and March at Town Hall.

■ "Three Victorian Portraits" by **Ethel Leginska** had world premieres in the New York concert given by Joanna Hodges, pianist, at Town Hall on Nov. 10. Miss Leginska has almost completed her third opera, "Recollections of St. Joan," with a libretto based on Mark Twain's book. She recently won the 1959 Mu Phi Epsilon National Award for Chamber Music with "Americans Are Always Moving On" (a setting of a poem by Stephen Vincent Benet) for mixed chorus, solo voice and piano.

Miss Leginska's artist pupil Marilyn Neeley, pianist, was one of two members of Mu Nu chapter of Mu Phi Epsilon at USC who won third place in the International Competition for Performers at Geneva last September. (Joanna de Keyser, 'cellist, won the other medal.)

■ Sylvia Szanto, pianist, artist student of **Genia Robinor** at the Philadelphia Musical Academy, appeared in a recital at the Presser Home in Philadelphia on Nov. 9.

Harris Danziger, violinist, and Miss Robinor, pianist, gave a sonata recital for the benefit of the Third Street Music School Settlement, New York, on Nov. 20 in the School's Auditorium.

■ **Thomas Burns,** pianist, teacher of piano and pedagogy, is now the director of his own school, the Burns Conservatory of Music, in Royal Oak, Mich. He is a member of the Leschetizky Association of America, and a resident of Huntington Woods, Mich.

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CHOIRS Choruses CHORALES

By DONALD W. JOHNSTON

THE holiday season always brings to rich fulfillment the most elaborate plans for choral and organ music in this nation's edifices of worship. It is a remarkable feast of the best of music, old and new, that is offered, particularly in the churches and temples of our great cities.

Elsewhere on this page (in the column headed "Staccato Notes") details will be found of many of the important musical activities of the holiday period.

Nowhere can one find "peace, goodwill and harmony among all men" more than in the United Nation Singers, where 25 nationalities join voices in perfect accord. The conductor of this polyphonic (and *polyglot*) organization is the American Donald W. Read, a fine singer himself, who teaches French and voice at Juilliard. Each of the singers fortunately speaks English, so Mr. Read doesn't have to use a simultaneous interpreter to convey his musical ideas or criticisms.

Though not recognized officially by the United Nations, this unique chorus has 100 per cent cooperation from the U. N., for each member of the ensemble is a working member of the staff and administration of this world-governing body. Mr. Read is quick to underline the fact that all the 60 singers participating rehearse and perform on their own time.

Recently, the chorus made a record album for Coral Records, singing 18 folk songs in 14 different languages. They have been heard over two nationwide TV networks showing the U. N. in action with the singing of Christmas Carols of several lands and each in its original language.

Certainly the perfect harmony and unanimity in this fine organization of all nations is a lesson for all the world to observe and admire—and possibly a tip to final and lasting peace.

•

A new folk opera "Ten Thousand Miles" by John De Merchant, recently commissioned by the state of Oregon to dramatize the 100th anniversary of its statehood, received its New York debut performance on Nov. 21, in a production given by the combined choirs of the Madison Avenue Presbyterian Church.

Celebrating his 20th year as the conductor of the Dessoff Choirs of New York City, PAUL BOEPPLE *will conduct this organization in works of the 16th century composer Josquin Des Pres at Town Hall on Jan. 14. On May 10 at Carnegie Hall, the group will sing the B Minor Mass of Bach under Mr. Boepple's baton. He is well known for his research in early choral music and as the founder of the Cantata Singers of New York.*

Mr. De Merchant, author and composer of the music and a member of that church's chancel choir, conducted. Leading roles were sung by Jean Swetland as Amanda, Joseph Sopher as Jacob, and Dorothy Egen as the Widow. Ross Lynch and Roland Jones were also in the cast.

•

The American Choral Foundation, the newly established service organization for conductors and their choral activities, has prepared a listing of non-professional choruses in the New York area. This can be obtained for a nominal sum by contacting the Foundation at 101 West 31st, New York City. Such information will be obtainable in other major cities throughout the U. S. when organizational plans have been completed.

•

A great contribution to the cause of choral singing is being offered by the New York Federated Music Clubs in the form of a newly established choral music lending library, for female choirs. The repertory includes both sacred and secular music. The library can be contacted by writing Margery Elliot, director, Choral Library of the N. Y. Federated Women's Club. Oneida, N. Y.

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A new catalogue of choral music has just been published by Oxford University Press, listing repertoire from the 13th Century "Sumer is icumen in" through the 16th Century "Motet for 40 Voices" by Thomas Tallis, up to the contemporary works of the modern composers. Containing both secular and sacred selections, this catalogue is available by writing to Oxford Press in NYC.

STACCATO NOTES

"Messiah" was given on Dec. 15 at the North Ave. Presbyterian Church, by the Westchester Philharmonic Choral Society. Lowell Broomall conducted and Frederich Henry was the organist . . . One of the most active industrial choruses, the Manhattan Bell Telephone Glee Club was heard on Dec. 13 at the New York Historical Society, and during the Christmas season in the various railroad and bus terminals of New York City for the pleasure of the commuting public. Russell Thompson directed, with Antonio Lora at the piano.

A special Mass was sung by the choir at St. Patrick's Cathedral in celebration of the dedication of the largest Roman Catholic Church structure in the United States, the newly completed $30 million dollar National Shrine of the Immaculate Conception in Washington D. C. . . . Parishes of the Protestant Episcopal Church observed the 175th anniversary of the bestowal of the American Episcopacy, with communion and special music by the choir of each church marking the event.

The Women's Ensemble of the New York Opera Ensemble, under the guidance of Eugene Krachno, performed several selections at the International Folk Festival at the Armory, 34th and Park. Some 40 nations were represented with song and dance. Claudia Taranova was the soloist.

The Cantata Singers, as part of their Dec. 4 concert at St. Michael's Church, 225 W. 99th Street, New York 25, sang Britten's "Saint Nicolas" with chorus and orchestra. Charles Bressler, tenor, performed the title role. Included in this all-English program was a performance of Purcell's anthem "My Heart is Inditing," . . . Ernest McChesney was heard in "Messiah" with the Hartford Symphony, with Fritz Mahler conducting, at Bushnell Auditorium, Hartford, Conn., Dec. 6. This was Mr. McChesney's 144th performance of this oratorio. . . . The Jewish Choral Society, a non-professional choir, now in its 20th year, has begun rehearsals for its busy schedule of major communal appearances. Harry Coopersmith is director of the choir. It is a part of the Hebrew Union College . . . The world-famed Boy's Choir of St. Paul's Cathedral, London, England, was seen for the first time on American television on NBC "Startime," Dec. 22, 9:30-10:30 p.m. EST. Other leading musical luminaries on the program were Leonard Bernstein, Marian Anderson and the Westminster Choir of Princeton, N. J.

Elmore Psalm Uses Tape and "Live" Pages

■ An unusual musical experiment worth reporting took place recently at a special Festival of music in the Central Moravian Church. At Bethlehem, Pa. Robert Elmore, organist there, wrote a Psalm of Thanksgiving" for two choirs, two organs and two brass and percussion ensembles. Half of the forces taped their parts; then the tape and "live" half made up the actual performance.

It was a good idea, in attempting practical solutions to problems of personnel, space and budget. But in performance the tape, alas, sounded only too artificial. Elmore's composition itself was most impressive. S. L. S.

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N. Y. CONCERT BEAT

(*Continued from page 34*)

sisted at the piano in the Schönberg and Fromm pieces by Helene Kaprielian, and the chamber ensemble and Paul Price percussion ensemble matched the soloist's high level.

Fromm's Sonata seemed on first hearing to be skillfully constructed, though there was insufficient rhythmic variety. The Weber Chamber Fantasie seemed to be a bit over-long, and the sonority of the ensemble did not always seem to "jell," although the composer is always a fine craftsman. Harrison's combination of solo violin and percussion proved quite piquant from the standpoint of sonorities, and the rhythmic complexities were an added factor in sustaining interest in this rather long work. C. E. R.

Kum Hee Mah, soprano, Nov. 21, E—Miss Kum Hee Mah is the first Korean to graduate from Juilliard. She made her New York debut under the auspices of The Korea Society, with an impressive list of patrons. Her program included songs by Vivaldi, Lully, Handel, Brahms, Strauss, Debussy, Vaughan Williams, Barber, Dougherty and Nordoff, and a group of Korean folk songs. She is a very poised and charming young lady who is able, within the limitations of her vocal technique, to communicate the musical content of the songs she chose. The Korean folk songs were completely within her capabilities, and it was there that she did her best work. Ralph Leiby was the competent accompanist. C. E. R.

Karl and **Phyllis Kraeuter,** violin and 'cello duo, Dec. 6, A—The high standards for which Karl and Phyllis Kraeuter, violin and 'cello duo have become noted, were handsomely upheld this afternoon. Assisted by Harry Zaratzian, viola and Whitney Tustin oboist, this artistically dedicated brother and sister team included Martinu's Duo for Violin and 'Cello, Britten's Phantasy for Oboe and Strings, Dohnanyi's Serenade for Violin, Viola and 'Cello, and Mozart's Quartet in F for Oboe and Strings, on their well varied program. The expertness of the Kraeuters in their ensemble and solo playing was a joy to hear and made the afternoon's listening one of musical fulfillment on the highest plane. D. J.

GRACE RAINEY ROGERS AUDITORIUM

Heida Hermanns, piano; **John Corigliano,** violin, Nov. 6, E—Mr. Corigliano's warm, intimate tone and Miss Hermanns' man-sized grasp of her demanding parts combined to produce a very satisfactory evening of music-making. While Mr. Corigliano's manner is more self-possessed than passionate, in such a work as Brahms' Sonata No. 1, he knows exactly what he is about, and his Brahms is lovely, if not big. Strauss' E flat Sonata, Op. 18, a less subjective work, suits him perhaps more; a broad romantic sweep shaped the first movement, and Miss Hermanns' rippling cantabile in the second was clarity itself. The Debussy G minor was firm and straightforward. The New York premiere of Alexander Semmler's Sonata for Violin and Piano, Op. 15, left this reviewer with the impression that the composer knows how to write violinistically, but did a great deal of marking time in this sonata. In spite of some Bloch-like soaring melodies in the first and second movements, much of his thematic material was of an obvious sort, and the sequential repetition of short bits became, eventually, all too predictable. S. F.

Herbert Rogers, pianist, Nov. 12, E—Opening the Young Artists Series at the Metropolitan Museum of Art hall, Mr. Rogers, who made an auspicious New York debut last season, again proved a well-equipped young pianist. His program included J. S. Bach's Partita in C minor, six of Beethoven "Bagatelles," the Prokofieff Sixth Sonata, a movement from Ives' "Concord" Sonata, and Books I and II of Brahms' "Paganini" Variations. Mr. Rogers has a large tone and a logical intelligence, and if some of his playing seemed almost too calculated and controlled (and thus presented the surfaces rather than the depths of his works), one felt that he has gifts that will place him in a high rank. R. K.

Claudio Arrau, pianist, Nov. 13, E.—Arrau presented in brilliant fashion a very conventional program, which was chiefly notable for the stamina of his performances of Beethoven and Liszt. Mozart's Sonata in A minor, K. 310 received an unexceptionable performance, though even the pianist's neat finesse could not rescue the tedium of the slow movement.

But Beethoven's two Opus 27 Sonatas were magnificent. In the rendering of that master's rebellious *sforzando* and *piano subito* effects, Mr. Arrau is a master. All the musical machinery of contrast and crescendo was used with telling effect. In the E flat major and the "Moonlight" Sonatas his lyricism was carefully controlled and in the familiar Adagio of the latter he avoided an over-ripe "Liebesträum" effect and gave instead a studied calm. The Allegretto of the "Moonlight" was in a gentle dance tempo and the Presto delivered its thunderclaps with a sharp vigor.

Debussy's "Pour le Piano" sounded a little uncomfortable and rather heavy. The performance was soon swept away by the extravagancies of Liszt's "Transcendental Study" No. 10 in F minor and the "Mephisto Waltz." (If this kind of music fails to subdue the listener—and the performer—by beating him black and blue, it then turns to seduce him with poignancy and nostalgia.) Mr. Arrau gave a full-blooded and most convincing account of these two works, separated by the "Valse Oubliée" No. 4. P. D.

The Masterplayers of Lugano, Richard Schumacher, conductor, Nov. 14, E—The Masterplayers of Lugano made their first appearance in New York. This ensemble, recently organized by its conductor, Richard Schumacher, is another in the fast-growing small orchestras specializing in the performance of concertante compositions.

The opera "Rodrigo" is attributed to Handel's 22nd year. Yet the dance suite from it performed as the opening work shows a musical maturity and sophistication in excess of the composer's chronological age. The piano Concerto in D Major marks the culmination of Haydn's work in this medium. It is in three movements—Vivace-un poco, Adagio, Rondo all' Ungherese—which are quite showy, and were given a sparkling performance by the Hungarian pianist Julian von Karolyi. The Orchestra quartet in F major by Stamitz is an excellent indication of the degree of skill that the string players of the 18th century Mannheim school must have developed. The only modern piece of the evening, a Concerto da Camera for Violin and Orchestra by Genzmer, a contemporary German composer, was given an impassioned performance by violinist Denes Zsigmondy, a member of the Lugano players. The program ended fittingly with the most substantial composition of the evening, the Sinfonie in A major, K. 201, by Mozart, scored for strings, two oboes and two horns. R. F.

MAHLER

(*Continued from page 11*)

This is the recurring theme of the composition. The intense endless struggle continues: "The firmament is eternally blue, and the earth will long stand firm," even when autumn does come with fogs and withering leaves and the desolate wanderer yearns for rest. There are colorful memories of youth, friendship, and merriment, of sunshine and flowers. Then arises the question: If life is but a dream, why bother with it at all? Faintly, then with strength and persistence, the answer is heard, the longing, tender call of faith in a continuation and meaning of life.

A startling echo of Mahler's 1880 letter to Krisper at last finds musical expression 28 years later: "Spring is here, has come overnight!" Here the text is more concise and poetic. It is carefully stripped of sentiment, which instead is carried by the music. Even though man sorrowfully nears the end of his life, his final praise is reserved for the constancy of nature: "The dear earth blossoms and turns green anew everywhere in the spring, and the heavens shine light and blue forever." The music lingers lovingly over the word "forever."

■ Here is the sum-total of Mahler's nature-earth idea. It began with the reflection of the sounds of nature and man's place in the world of nature. The idea gained in intensity; man's struggle on earth assumed greater momentum and significance. The thought of death became more real; for death, too, was embodied in the idea of the joys, beauties, and terrors of the earth. As death approached, tension and conflict ceased. Man accepted and became resigned.

This development can be satisfactorily traced from the earliest of Mahler's compositions to the final fragment, the unfinished Tenth Symphony. In its simplicity, resignation and unearthliness, it is the most personal and heartrending of all his compositions. It is the finale to the life and career of a man whose autobiography is his music. Inevitably, he has bowed to the incontestable will of the earth he so loved. This is Mahler's farewell to the beauties of nature, to the mystery, torment, and joy of the earth, and to the glory of the great god Pan.

Publishers' Mart

GEZA ANDA, *pianist, in his New York recital at Town Hall on Nov. 4, played the Preludes of Chopin's Op. 28, and sonatas by Haydn and Brahms.*

INSTRUMENTAL SOLOS

G. Schirmer, New York

PAUL DOKTOR: *Solos for the Viola Player with Piano Accompaniment.* This excellent collection of sixteen pieces by one of the foremost performers and teachers of the viola, is now in its second printing. Mr. Doktor states in his preface that "The purpose of this anthology is to make available to the viola player a substantial body of work which can best help him to bring forth the peculiarly expressive nature of the viola as a solo instrument . . . the special genius of the viola is expressed in the word cantilena or bel canto, a style for which its sonorities are magnificently suited. With this in mind, I have chosen the music for this anthology from the great arched phrases of Bach to the American folk song 'Shenandoah'." Price $2.50

OTTO DERI: *Solos for the 'Cello Player with Piano Accompaniment.* This is another fine volume in a series of Solos for various instruments. These seventeen pieces from various stylistic periods contain both original cello works and transcriptions on the intermediate level. Price: $2.50

Oxford University Press, London

DAVID BARNETT: *Ballade,* Op 16 for Viola and Piano, edited and fingered by William Primrose. Price: $3.50

ALAN RAWSTHORNE: *Sonata for Violin and Piano.* Duration: 16 minutes. Price: $3.50

PIANO TEACHING MATERIAL

Edito Musica, Budapest (available in U. S. from Boosey & Hawkes)

ISTVAN SZELENYI: Forty Short Piano Pieces for Beginners. The more progressive piano teacher will find a wealth of excellent material in these two books of short piano pieces. The variety of piano patterns and rhythms in addition to unusual scales and time signatures, offer a great deal of new material for the young student. Price: $1.25 for each volume

Elkin & Co., Ltd. (available in U. S. from Galaxy Music Corp.)

THE KINGLY CLASSICS: A series of unfamiliar piano pieces by celebrated composers of the past. Maisie Aldridge and Honor Phillips have edited four books (Grades 1 through 4) of these short pieces, and each one is prefaced by a short biographical sketch of the composer. The editors state in the foreward that "As far as the editors know, none of the pieces in this collection is to be found in any other current album of a similar nature." Price of each volume: $1.25

Other Recent Issues

Due to the great number of orchestral, chamber and vocal scores received for review, this first issue of the New Year lists below some of the more important or interesting works under the heading of various publishers:

ORCHESTRA SCORES

G. Schirmer Inc., New York

CHARLES TURNER: *Encounters* Duration: about 8 minutes. Price: $2.00 for the Study Score—orchestral material on rental from the publisher.

GOTTFRIED von EINEM: *Ballade,* Op. 23. Duration: about 14 minutes. Price: $3.50 for the Study Score — orchestra parts on rental.

Southern Music Publishing Co. Inc., New York

WILLIAM GRANT STILL: *Wood Notes for Small Orchestra,* Suite inspired by four poems of J. Mitchell Pilcher entitled "Singing River," "Autumn" Night," "Moon Dusk" and "Whippoorwill's Shoes." Duration: about 20 minutes. Price: Full score $4.00. Set of parts—$6.75

Edward B. Marks Music Corp., New York

ROGER SESSIONS: *Concerto for Violin and Orchestra.* Duration: 35 minutes. Price for Violin and Piano score: $5.00

Oxford University Press, London

ALAN RAWSTHORNE: **Concerto No. 2** *for Violin and Orchestra.* Duration: 26 minutes. Full score and orchestral parts on rental from the publishers. Violin and Piano score: $4.75

ALUN HODDINOTT: *Welsh Dances for Orchestra.* Duration: 8 minutes. Price: $3.00 for study score. Full-size score and orchestral parts on rental from the publishers.

Breitkopf & Hartel, Wiesbaden, Germany

COLLEGIUM MUSICAE NOVAE is the general title of a series of new works for chamber orchestra by contemporary German composers. The most recent additions include:

THEODOR WARNER: *Vier Capricen* for flute, oboe, clarinet and string orchestra. Duration: about 12 minutes.
ARMIN SCHIBLER: *Elegische Musik* for flute solo, violoncello solo and string orchestra, Op 52. Duration: about 11 minutes.
WERNER FUSSAN: *Kleine Suite* for string orchestra and winds (ad. lib.) Duration: about 12 minutes.
ROBERT SCHOLLUM: *Konturen,* five pieces for string orchestra, Op. 59b

CHAMBER MUSIC

Southern Music Publishing Co., Inc., New York.

SILVESTRE REVUELTAS: *Toccata* (without a fugue) for piccolo, 3 clarinets, horn, trumpet, timpani and violin. Duration: about 6 minutes. Price: Full score: $1.85. Set of parts: $2.25
JULIAN ORBON: *String Quartet No.* 1. Score: $2.75. Set of parts: $3.75

Peer International Corp., New York

DOMINGO SANTA CRUZ: *String Quartet No.* 2, Op 24. Score: $3.00. Set of parts: $4.00
MANUEL M. PONCE: *String Quartet.* Score: $4.25. Set of parts: $4.00

VOCAL WORKS

Boosey and Hawkes, New York

AARON COPLAND: *The Second Hurricane,* a play opera in two acts with a libretto by Edwin Denby. Vocal Score: $3.50. Orchestral parts available from the publisher.

Elkan-Vogel Co., Philadelphia, Pa.

VINCENT PERSICHETTI: Harmonium —Song Cycle for Soprano and Piano on poems by Wallace Stevens. Performance time: one hour. Price: $6.00

Hawkes & Son, London Ltd.

BENJAMIN BRITTEN: *Noye's Fludde,* The Chester Miracle Play, Op. 59. Vocal score by Imogen Holst. Full score and parts on sale or rental. Sole Selling Agents: Boosey & Hawkes Ltd.

Oxford University Press, London

IVOR GURNEY: A Fourth Volume of Ten Songs. Price: $3.00

PIANO WORKS

Boosey and Hawkes, New York

CARLISLE FLOYD: Sonata for Piano. Price: $2.50
BENJAMIN LEES: Sonata Breve. Price: $2.00

Edition Musicus, New York

ROBERT DI DOMENICA: Sonatina for Piano. Price: $1.25

G. Schirmer, New York

SAMUEL BARBER: Nocturne (Homage to John Field), Op. 33. Price: 75¢

Leeds Music Corp., New York

DMITRI KABALEVSKY: *Rondo,* Op. 59 (required repertoire — International Piano Competition, Moscow, U.S.S.R.)

Peer International Corp., New York

JEAN PAPINEAU-COUTURE: *Etude in Si flat.* Price: 85¢

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